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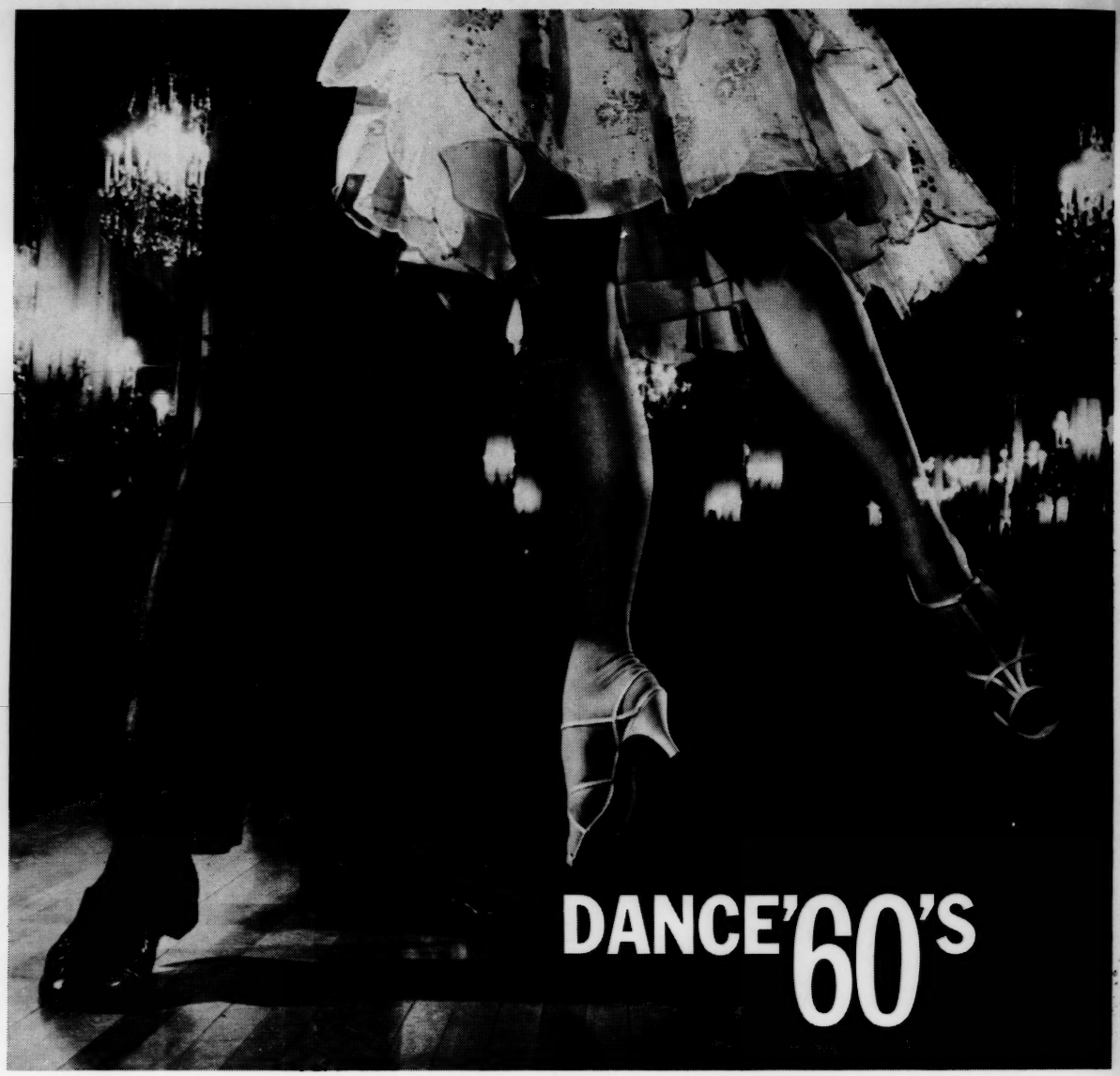

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PRESSTIME NEWS

MARTHA GRAHAM SEASON SET

Two new works are listed for the 2-week B'way season of **Martha Graham & Co.**, which opens April 16 at the 54th St. Theatre. "Visionary Recital" has music by Robert Starer and decor by Rouben Ter-Arutunian, and "One More Gaudy Night" has a score by Halim El-Dabh and decor by Jean Rosenthal. Repertoire also includes "Clytemnestra," "Acrobats of God," "Alcestis," "Diversion of Angels," "Embattled Garden," "Night Journey" & "Seraphic Dialogue."

Supporting Miss Graham are **Bertram Ross, Helen McGehee, Mary Hinkson, Matt Turney, Richard Kuch, Paul Taylor, Ethel Winter, Linda Hodes, David Wood, Dan Wagoner, Akiko Kanda, Miriam Cole, Ellen Graff, Lois Schlossberg, Nancy Stevens, Robert Powell, Betty de Jong, Lynne Kothera, Priscilla Frank, James Gardner, Dudley Williams, Clive Thompson, Edward Thomas.**

BALLET THEATRE HEADS FOR BROADWAY

With the closing of "The Music Man," **American Ballet Theatre** found a home, the Broadway Theatre, for a 2-week NYC season, now set for April 24-May 6. The co., which has just completed a highly successful US tour, will include in their repertory perfs. NYC premieres of **Dania Krupska's** "Points on Jazz" and "Grand Pas Glazounov," an excerpt from "Raymonda" staged by **Frederic Franklin.** Danish-born **Toni Lander,** who joined ABT last summer for its tour of Europe and Russia, will be making her 1st NYC appearance with the co. Star line-up, in addition to Miss Lander: **Maria Tallchief, Erik Bruhn, Lupe Serrano, John Kriza, Scott Douglas, Ruth Ann Koesun, Royes Fernandez, Glen Tetley.**

BALLET AND THE KENNEDYS

Public attention for ballet, and for the **NYC Ballet** in particular, was dramatically heightened when **Mrs. Jacqueline Kennedy** paid a much publicized visit to the NY City Center on March 21. The glamorous new First Lady, escorted by UN Ambassador Adlai Stevenson, applauded a program of **George Balanchine** works, "Pas de Dix," "Liebeslieder Walzer" and "Symphony in C." Her presence caused a considerable stir among the audience, and the occasion brought forth a high-key performance from the dancers. After the show Mrs. Kennedy went backstage to offer her congratulations.

Another lady in the Kennedy household has embraced the art of ballet. **Caroline,** aged 3, is now enrolled in the baby class of the **Washington School of Ballet.** A bit of a property mix-up was discovered after her first class (a problem familiar to all mothers and ballet teachers). It seems that by mistake Caroline brought home another little girl's tambourine.

LENINGRAD'S BALLET COMING TO USA

Still another Russian co., the **Maryinsky Ballet** of Leningrad, is due for a 10- to 12-week visit to North America — opening at the Metropolitan Opera in NYC in mid-Sept. **S. Hurok** is handling the importation as part of the USA-USSR cultural exchange agreement. At home, the co. goes under a more proletarian title, the **Kirov Ballet,** but, for export purposes, it has apparently been decided to revert to its name of Tsarist days. Co. plays Paris May 16-June 14, and London June 19-July 29.

DANCE THEATRE MONKEY WRENCH?

At presstime plans for the Dance-Operetta Theatre and the Theatre-Music-Dance Library in NYC's projected Lincoln Center were nowhere. Gov. Rockefeller and Mayor Wagner had a financing scheme whereby State and City would share the $27,000,000 costs. The State Legislature, before adjourning until Jan., voted the State's part of the bargain — 15 million. But the NY City Council has refused to appropriate NYC's share of 12 million. Furthermore, the Council failed to act on what many feel is an essential constitutional preliminary, i.e., requesting the Legislature's approval of 2 points: spending the 12 million, and acquiring city title to the land and the theatre and library buildings. The Democratic-controlled Council's balking on the Lincoln Center matter is said to be related to the Republican-controlled Legislature's vetoing 37 new city judgeships — political logrolling which is beyond the understanding of an arts publication. There were some hopeful predictions that the matter could be solved. We certainly hope so.

TIMES SQUARE TOPICS

Enroute to B'way, "Impulse," the "new wave" jazz musical, went down the drain. It closed Mar. 25 after a Toronto try-out week, of which the critics took a dim view. The show had an extra burden in the off-the-wagon shenanigans of Irish author Brendan Behan, the show's "conferencier" (meaning M.C.), who was arrested for taking a poke at a Canadian cop. Dance features of "Impulse" were to have been **Carmen de Lavallade & John Butler** in Butler's "Portrait of Billie Holliday," and **Babatunde Olatunji** and his African dancers and drummers.

Reports from the road are fine on "Carnival," the B'way-bound musical being directed and choreographed by **Gower Champion.** He's featuring dancers **James Mitchell** and **George Marcy,** with **Nick Colegarth, Jennifer Billingsley, Luba Lisa, Iva March, Betti Seay, Dean Crane, Tony Gomez, Bob Murray, Johnny Nola, Harry Lee Rogers, Buff Shurr** . . . Meanwhile back on B'way, **Marge Champion** took over for absent husband Gower to rehearse the nat'l co. of Bye, Bye Birdie." Dancers for the tour are **Chuck Arnett, Gene Cooper, Ralph Harmer, Ralph McWilliams, Bill Miller, Mel Turner, Joe Whittaker, Bonnie Balbright, Edith Alberta Grant, Herad Gruhn, Joan Cunrath, Jewell Jaffe, Sherry Jo Miller, Nancy Mitchell, Dale Vann. Elaine Dunn** has the **Chita Rivera** role.

Jack Cole has cast his dancers for "Donnybrook," the new musical being fashioned from the movie "The Quiet Man." They are **Gloria Ann Bowen, Mickey Gunnerson, Marissa Mason, Carol Sherman, Suann Shirley, Pamela Wood, John Aristides, Robert Evans, Larry Fuller, Bill Guske, David Lober, George Martin, Keith Stewart. Norman Maen** is dance featured.

CITY CENTER MUSICALS

The NY City Center Light Opera Co's spring season opens April 12th with **Dania Krupska** directing and choreographing "Show Boat" assisted by Arthur Partington. Following, on April 26th, are "South Pacific," dir. by John Fearnley, the Gershwin classic "Porgy & Bess" on May 17, and on May 31, **Bob Fosse** is a likely lead for "Pal Joey" choreographed by **Ralph Beaumont.**

CONNECTICUT COLLEGE FACULTY

The 14th summer session of the Connecticut College School of Dance at New London will run from July 10 to Aug. 20. Faculty announced by Dir. **Jeanette Schlottmann** is: **William Bales, George Beiswanger, Merce Cunningham, Ruth Currier, Martha Graham, Louis Horst. Hazel Johnson, Betty Jones, La Meri, Jose Limon, Norman Lloyd, Ruth Lloyd, Jack Moore, Helen Priest Rogers, Bessie Schonberg, Thomas Skelton, Virginia Tanner, Lucy Venable, Theodora Weisner, Carolyn Brown & David Wood.**

INTERNATIONAL NOTES

Mercury Artists announces that the political situation in Africa has caused postponement from April to Aug. of the No. American visit of the **Int'l Katanga Tournee** dancers . . . **Pauline Koner,** who has been teaching and choreographing at the **Academia Nazionale di Danza** in Rome, lectures in London, Amsterdam and Paris, before going at the end of April to Santiago to choreograph for the **Chilean Nat'l Ballet** . . . **London's Festival Ballet** has a gala April 1 opening in Monte Carlo with **Alicia Markova** as guest star.

Dance offering of this year's Festival of Two Worlds at Spoleto, Italy, will be **Maurice Bejart's Ballet of the 20th Century** of Brussels, featuring Bejart's "Sacre du Printemps." Perfs. are June 17, 18, 21, 24, 29, July 1, 2 . . . Former Ballet Russe soloist **Kenneth Gillespie** has joined **American Festival Ballet** in Europe as premier danseur. Other Americans with co. are: **Christine Hennessy, Melba Herold, Cynthia Lamb, Jeanne Retie, Joanna Thayer, Mona Tritsch, Virginia Zange, Antonio Barberie, Paul Hangauer, Eugene Hill-Sagan.** On April 27 the Co. flies to Argentina for season there, returns to Austria June 20 for busy summer schedule in Europe.

Karel Shook of the **Netherlands Ballet** writes that he is doing a new work to electronic music. **George Skibine** has recently staged his "Concerto" for that co., and **Serge Lifar** is contributing his "Les Mirages." Other guest choreographers due: **Vera Paster & Ernst Vashegi, Alexis Tchichinadze, Ruth Page.** Co. includes 4 Americans: **Job Sanders, Billy Wilson, Sylvester Campbell** and Shook.

Sanders and his wife recently became parents of a girl, Felicia . . . **Lavinia Williams Yarborough**, dir. of the **Haitian Inst. of Folklore and Classical Dance**, Port-au-Prince, has been invited to Germany this fall to choreograph a work to a score by Werner Egk on a Caribbean theme.

Joseph Gifford represents the USA on the faculty of the **Int'l Summer Dance Course** in Berne, Switzerland, July 11-12. Other teachers: **Nora Guldenstein, Harijs Plucis** . . . European-American Course at **Kurt Joess' Folkswanschule** in Essen, Germany, is July 10-28 . . . American choreographer **Adam Darius** working on his 3rd TV show in Stockholm . . . **Michel Manon**, folk and Spanish dancer-choreographer, formerly of Teatro Colon Ballet, Buenos Aires, has settled in NYC, after 2 years of study in Europe and the Middle east. He has been appearing here with partner **Adele Valle.**

AROUND NEW YORK

June Taylor choreographs "Paradise Island," Guy Lombardo's extravaganza for Jones Beach this summer . . . New film of **Martha Graham & Co.** in "Night Journey" was scheduled for a premiere screening Mar. 31 at the Museum of Modern Art . . . **Anna Sokolow** is premiering a new work, "Dreams," to a Teo Macero score, along with "Metamorphosis," in a series of Fri. aft. and Sat. eve. perfs. at the **Herbert Berghof Drama Studio.** Info: OR 5-2370 (eves.) . . . **James Starbuck** choreographed Marguerite Piazza's hit act at the Plaza's Persian Room . . . **Carmen Amaya** has had them standing up and cheering for her shows at the Chateau Madrid. Loudest "Oles" have come from the Duke and Duchess of Windsor.

31 community centers were due to participate in the 8th annual **City-Wide Spring Folk Dance Festival** of the **Boys' Athletic League** Mar. 29 at Manhattan Center. Directing again is **Sally Ray,** assisted by **Syd Becker, Blanche Brody, Bea Rubin, Judith Fibich** . . . **Herta Payson** was choreographer of "Alice in Wonderland" prod. presented Mar. 25 on Children's Series of Little Orchestra Society . . . **Michael Dominico** performs in Morton Gould's "Concerto for Tap Dancer and Orchestra, choreographed by **Danny Daniels,** Apr. 29 at Queens College Aud. 90-piece orchestra is from college's Music Dept.

Lynn Laredo heads a USA group formed to promote interest in principles of **Rudolf von Laban.** Called the **American Movement Society,** it has Hq at **Jean Erdman Studio,** 110 W. 14, NYC . . . **Dance Films, Inc.,** presents a lecture-recital on the art and choreography of **Isadora Duncan** by **Julia Levien & Hortense Kooluris** Apr. 16 in Studio 61, Carnegie Hall . . . **Bhaskar & Co.** appears Apr. 21 at Scarsdale Jr. HS in benefit for **Westchester Dance Council's** Scholarship Fund. WDC presented **Goya & Matteo** in a Spanish Dance Workshop Mar. 8 in Rye . . . **Waynne Warren** teaching ballet to youngsters at University Settlement House.

Emanu-El Stuyvesant Jewish Community Center is presenting a series of workshops in which dancers work experimentally with representatives of other arts. 1st event featured composer Camilla de Leon. 2nd, on Mar. 23, with painter Mitchell Kaufman, has been scheduled by Dir. **Lynn Laredo** for an encore Apr. 27.

Institute of Int'l Education held a Mar. 16 reception for 3 of the 5 dancer-choreographers to study in USA under their auspices, with Ford Foundation grant. Here now are **Fredbjorn Bjornsson** of the **Royal Danish Ballet, Hernan Baldrich** of the **Nat'l Ballet of Chile,** and **Antonio Truyol** of the **Teatro Colon Ballet,** Buenos Aires. In addition to his studies, Bjornsson is teaching **Bournonville** technique at **Juilliard** and the **Robert Joffrey School.** Baldrich and Truyol are studying with **Martha Graham** and **Matt Mattox.** Due in US soon: **Werner Ulbrich** of the **Dusseldorf Opera Ballet** and **Norman Morrice** of England's **Ballet Rambert.**

COAST TO COAST

Pearl Lang & Co. perform April 9 at Yale U. Theatre, New Haven. Program includes the premiere of a work to an especially commissioned score by Carlos Surinach, plus "Shira" and "Black Marigolds," both to Alan Hovhaness music. Featured with Miss Lang are **David Leber, Bruce Marks, Paul Sanasardo, Patricia Christopher, with Paul Berensohn, Koert Stuyf, Steve Paxton, Betty de Jong, Rina Schenfeld, Tryntje Ostrander, Jennifer Muller, Patricia Beatty, Carol Fried, Constance Keyes.**

The **Nat'l Ballet of Canada** opens a 6-week, 19-state USA tour Apr. 3 in Rochester, NY. Repertoire includes full-length prods. of "Coppelia" and "Swan Lake." Heading co. are **Lois Smith, David Adams, Earl Kraul, Jocelyn Terrell, Judie Colpman, Grant Strate, Colin Worth, Sylvia Mason** . . . **Inge Sand** and a group of dancers from the **Royal Danish Ballet** will be a centerpiece attraction at this summer's **Jacob's Pillow Festival,** Lee, Mass. . . . **May O'Donnell & Dance Co.** premier a modern work to Ray Green's "Sunday Sing Symphony" Apr. 21 in Kansas City. Perf. is with the K.C. Philharmonic and is an event of the Nat'l Federation of Music Clubs' convention.

Joyce Trisler & Co. are presenting 3 new works on their April tour: "Ecosaisses" and "Brandenburg Concerto" by Miss Trisler, and "Songs of Ives" by **John Wilson.** This month Miss Trisler lectures at U. of Chicago's Festival of Arts . . . **George Tapps & Co.** are on a 7-week tour of Alaska. Forthcoming engagements: Palmer House, Chicago; Sands, Las Vegas; Cocoanut Grove, LA . . . **Gus Solomons,** of Boston's **Dancemakers,** choreographed 5 dance scenes from "Peer Gynt," for perfs. Mar. 23-Apr. 1 at Harvard's Loeb Drama Center.

Ellen Ray, our Brief Bio dancer last month, has been signed to choreograph and dance in summer musicals at the Casa Manana in Fort Worth, Texas. Her husband, **Richard France,** is also having a busy season: dancing a classical ballet program with **Danilova** in Palm Beach; starring in "Pal Joey" at Cambridge, Mass.; choreographing an NBC-TV spec; and doing the role of Frank in City Center's forthcoming "Show Boat."

OFF-BROADWAY EVENTS

Matt Mattox, after successes in films, TV, on B'way, etc., now tackles the concert field. With a new co. of 20 dancers, he gives a program Apr. 16 (2 PM) at the 92nd St. Y. His largest work will be "The Wild Party." A section of the program is devoted to 10 short works which are interpretations of many dance styles. Co. members: **Jeanna Beikin, Barbara Creed, Lenny Dale, Judith Engelman, Thelma Hill, Jean Hilzinger, Herman Howell, Nat Horne, Beth Howland, Michelle Karaty, Marcia Kincaid, Loi Leabe, Diane McDaniel, Larry Merritt, Carolyn Morris, Alan Peterson, Frank Pietri, Paul Reid, Bea Salton, Marlena Tyree.**

The **Helen Tamiris-Daniel Nagrin Dance Co.** performs Apr. 8 at Walt Whitman Aud. of B'klyn College . . . Passover Festival Apr. 9 (2 PM) at the 92nd St. Y is being directed and choreographed by **Fred Berk** . . . A Mar. 8 auto accident in Indiana caused cancellation of several tour dates and the Mar. 18 concert by **Louis Johnson & Co.** at the Fashion Inst. of Technology, NYC. Johnson, **Mary Berri, Doris de Mendez** and **Carl Ford** (who broke an arm) were hospitalized in Terre Haute. Less seriously injured were **Ray Gilbert** and **Guy Allison.**

Dancers in the musical, "The Decameron," due Apr. 12 at the E. 74th St. Theatre, are: **Frank Piper, Walter Stratton, Ralph Hoffman, Lois Grandi, Alice Scott, Renee Byrnes, Sally Sewell.** Choreographer **Edward Earl** also composed the score . . . **Hava Kohav & Co.** appear in a program of new dances Apr. 8 at the 92nd St. Y . . . The **Merry-Go-Rounders** are looking for male and female dancers. Auditions will be Apr. 26-27 at the 92nd St. Y. Info: VI 9-8161 (after 6 PM) . . . **Marie Marchowsky & Co.** premiere 3 works May 3 at the 92nd St. Y. One is based on Cocteau's play, "La Voix Humaine." In co.: **Diane Adler, Harriet Clifford, Miriam Reskin, Carles Gerbea, Louis McKenzie, Clive Thompson, Tom Hester** . . . The **Eleo Pomare Dance Co.** gives a repeat concert Apr. 23 at 92nd St. Y, adding a new dance, "The First Season."

Concert on May 8 at 92nd St. Y to benefit **Freda Miller Memorial Fund** will be choreographed by **John Butler & Alwin Nikolais.** Dancers: **Gladys Bailin, Glen Tetley, Carmen de Lavallade, Murray Louis, Beverly Schmidt, Charles St. Amant, Sondra Lee.** Also appearing will be **Daniel Nagrin** and **Eve Gentry** in their own solo works.

INT'L BALLET COMPETITION IN RIO

William Dollar of the USA and **Nina Verchinina & Jacques Corsair** of Rio de Janeiro will be among judges for the 1st Int'l Ballet Contest to be held in July at Rio's Teatro Municipal. The 10-day competition in variations from ballet classics is open to female dancers. Winner will receive

NOTICE TO OUR READERS

Due to sharply rising costs of production, the single copy newsstand price of Dance Magazine will be 75 cents beginning with the May 1961 issue. Although other publications have made several recent price adjustments, Dance Magazine's price has not been increased for six years. Readers are advised that subscription rates remain unchanged — i.e., $6 for one year, $11 for two years, $15 for three years. These provide substantial savings over newsstand rates.

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$1,000, TV appearances, perfs. throughout Brazil, and the opportunity to star in a full-length ballet of her choice at the Municipal. Entrants, age 18-30, must apply by May 15 to: Associacao Carioca de Arte, Rua Araujo Porto Alegre, 36—Sala 911/12, Estado da Guanabara, Brazil. This information comes from **Rene Wells,** dance instructor at the Teatro Municipal, here for 6 weeks on invitation of the US Leaders & Specialists Program to study at Juilliard and Conn. College.

DOCUMENTING DORIS HUMPHREY WORKS

The **Committee for the Doris Humphrey Fund** (c/o Genevieve Oswald, Dance Collection, NY Public Library, 5th Ave. & 42nd St., NYC 18) is seeking additional contributions to continue documentation work of major monuments of Miss Humphrey's career. Committee reports completion of filming of "Lament for Ignacio Sanchez Mejias" and "Night Spell" in perfs. by **Jose Limon & Co.** Fund has also commissioned Labanotation scores of "Day on Earth" and "With My Red Fires." Serving on the Committee are: **Walter Terry,** Chairman; **Anatole Chujoy, Martha Hill, Louis Horst, Lydia Joel, Genevieve Oswald, Nona Schurman.**

Alicia Alonso has been touring behind the Iron Curtain since October. In mid-March she was performing in Prague, having completed a month of appearances in China. She has yet to go to Rumania and Hungary before returning to Cuba the 2nd week of May.

PERSONALS

Ginger Rogers married producer William Marshall Mar. 16 in Hollywood . . . Dance Magazine's Latin American correspondent **Hans Ehrmann-Ewart** married to Judy Blumberg Feb. 10 in Santiago, Chile . . . **Carolyn Sommers,** daughter of **Mr. & Mrs. Ben Sommers** (**Capezio** Pres.), married Mar. 16 to Abraham Weisberg, in NYC.

Former Ballet Russe soloists **Eugene Slavin & Gertrude Tyven** became parents of Greta Alexandra Feb. 23 in NYC . . . **Mr. and Mrs. Fred Danieli,** dirs. of Garden State Ballet School in Newark, NJ, parents of Carla, born Mar. 16 . . . A girl was born Mar. 10 to **Grace McKenna,** Sec'y. of Dance Teachers' Club of Boston, and husband Ralph Schwarch.

Joseph Dallas, former newspaper man, long associated with Dance Magazine as a linotype operator, died Mar. 18 at the age of 80 at his home in B'klyn. Surviving is his wife, Gertrude, of Maharam Fabric Corp. . . . **Seymour Felix,** Oscar-winning film choreographer (for "A Pretty Girl is Like a Melody" in "The Great Ziegfeld" of 1936), died in LA at the age of 67. Before going to Hollywood, Felix was dance director of many Ziegfeld musicals.

DANCE DOINGS ON TELEVISION

CBS-TV's "Accent" pays tribute to NYC Ballet Dir. **George Balanchine** April 2 at 12:30 PM EST (in NYC, program will not be seen until Apr. 8 at 2:30 PM). Host James Fleming will interview Balanchine, and **Diana Adams & Jacques d'Amboise** will dance in excerpts of his works. **Walter Terry** is consultant for the show . . . "Do Re Mi" choreographers **DeeDee Wood & Marc Breaux** are in Hollywood to do a Pat Boone TV special (ABC-TV, Apr. 20, 8:30-9:30 PM EST) and one for Andy Williams . . . Hollywood ballet dancer-teacher **Oleg Tupine** has a role in the April 3 edition of "Peter Gunn."

Tony Charmoli choreographing an NBC-TV special for **Jane Powell** Apr. 28 (10-11 PM, EST) . . . **Carolyn Morris** replaces **Wisa D'Orso** on Perry Como Show for balance of season . . . In Bell Telephone Hour's Mar. 17 show, that was **Buddy Schwab** as Mercutio and **Thomas Andrew** as Tybalt, dancing with **Jacques d'Amboise & Violette Verdy,** as Romeo and Juliet. In the "Midsummer Night's Dream" ballet, **Paula Lloyd, Nino Banome, Ralph McWilliams, John Harmon & Virginia Bosler** danced with the stars. **Donald Saddler** choreographed. Coming up on the Apr. 14 edition of the Telephone Hour (NBC-TV, 9-10 PM EST) are NYC Ballet dancers **Patricia McBride & Edward Villella,** and Hollywood's **Earl Twins, Ruth & Jane.**

PUBLICATION NEWS

How do you get a career started? One London teen-ager went to a fortune teller for reassurance, then had cards printed up which read "Little **Gertie Lawrence**—Child Actress and Danseuse." The "danseuse" bit, she felt, added class. It worked. Within a year she was spotted by an American song-and-dance team and was dancing in a London revue. Among the most fondly remembered of Miss Lawrence's dance appearances are her hoofing routine with **Noel Coward** in "Red Peppers" and the "Shall We Dance?" sequence with Yul Brynner in her last show, "The King and I". Gertie's story, along with that of ten other stars, is told by **Barbara Marinacci** in an interesting book, "Leading Ladies," published by Dodd, Mead.

Leisure Press, GPO Box 1768, NYC, has published the new edition of their "New York Dance Directory" giving times & places for dance events of all types: ballet, folk & square dance, etc. . . . "Toute La Danse et la Musique," Paris monthly edited by **Jean Silvant,** published its 100th issue in Feb. 1961 . . . **Aron Tomaroff's** "Ballet & Character Cards", an 84-page loose leaf textbook, describes over 400 variations of steps & turns. Price is $7.75. Info: author at Box 434, Novato, Calif.

SCHOOLS AROUND NEW YORK

Faculty for the **Martha Graham School** Annual June Course, June 12-July 8 are: Miss Graham, **Helen McGehee, Ethel Winter, Bertram Ross, Mary Hinkson, Linda Hodes, David Wood** . . . "Performance," a dance farce choreographed by **Jose Limon,** will be premiered by students of the **Dance Dept. of Juilliard School of Music** Apr. 14 & 15 in in the school's Concert Hall. On same bill will be the late **Doris Humphrey's** "Passacaglia." Perfs. benefit the Humphrey Scholarship Fund . . . **Susannah Newman** is winner of the 11th annual Scarsdale **Steffi Nossen** Scholarship Audition, given for college study in dance. 2nd place went to **Jennifer Muller.** Judges: **Dr. Theodora Wiesner, Robert Cohan, Norman Walker,** Mrs. Frederick W. Harmon, Mrs. Benton Bowman.

Alvin Ailey is conducting a Dance Movement for Actors course at the **American Academy of Dance** . . . 11th or 12th grade students of Westchester County and lower Conn. are eligible to compete for the **Westchester Dance Council's** annual scholarship competition in ballet, modern and ethnic techniques. Info: Mrs. Irving W. Peterfreund, 223 Knollwood Ave., Mamaroneck, NY . . . Marymount College, Tarrytown, NY, was scene of a Mar. 24 workshop for students, aged 8-10, of **Jeanne Wechsler, Jane Dudley, Bonnie Bird, Margot Lehman.**

For **"NYC CALENDAR"** and **"ON TOUR,"** see page 17.

SCHOOLS AROUND THE COUNTRY

7,000 dance enthusiasts attended programs of the **U. of Wisconsin's** highly successful **1st Dance Festival** at Madison in Feb. Events included 2 perfs. by **American Ballet Theatre,** a lecture by **Agnes de Mille,** 2 perfs. by Wisconsin's **Orchesis** group, and a showing of "The **Bolshoi Ballet**" film. Souvenir program had articles by Miss de Mille, **Walter Terry, Lucia Chase, Prof. Fannie Taylor,** Dir. of the U. of Wisc. Union Theatre.

Helmut Kluge of the **Joess Ballet School** in Essen, Germany, teaches this summer at **Perry-Mansfield,** Steamboat Springs, Colo. . . . **Betty Jones** teaches an 8-week Thurs. eve. modern dance course, beginning Apr. 6, at the **Dance Circle of Boston** . . . For the 3rd year, **May O'Donnell & Co.** lead a 3-week summer Dance Workshop, beginning July 5, at the **U. of Calif.,** Berkeley . . . **Alwin Nikolais & Murray Louis** teach at the **U. of Utah Summer Dance Workshop** June 12-30 . . . Depts. of Drama, Music & Dance of the **Boston Conservatory of Music** collaborated on Mar. perfs. of "Oklahoma!"

At one of his Seattle perfs. in March, **Jose Greco** invited 12 youngsters, aged 8-12, from **Henriette & Giovanni Giglio's Theatre School of Dance** to perform as guest artists in "Sevillanas" . . . **Rosa Roland,** formerly of **Met Opera Ballet,** is now on faculty of **Baker Dance Studio,** Lakewood, Calif. . . . **Jack Stanly's** summer sessions are June 19-July 1 at his Coral Gables school, and July 3-Aug. 11 at Showcase Studios, NYC . . . **Russel Fratto & Jeannette Lauret of Ballet Etudes,** Norwalk, Conn., are preparing a full-length "Giselle" and **Charles Nicoll** is restaging his "A Sparkin'" for Apr. 28, 29, 30 and May 5, 6, 7 perfs. at Ballet Etudes Theatre . . . **Irene Gabriel** gives a lecture-demonstration Apr. 19 at **Cadek Conservatory,** Chattanooga.

REGIONAL BALLET-U.S.A.

Westchester Ballet is on way to a home of its own. Beg. Nov. 1961, the co. will have use of the Beechwood Theatre of the Scarborough School, Scarborough, N.Y. The theatre is a replica of the Little Theatre in NYC. Twelve perfs. are planned, spanning 7 mos. On the ballet's current agenda is Apr. 23 appearance with the Westchester Youth Symph. Conductor Norman Leyden has created special score for premier ballet, "The Secret River." Completing dance part of the program is "Cry Baby Dolls."

Among out-of-town guests at the **6th Annual Southeastern Regional Ballet Festival,** Apr. 7-9, in Louisville, Ky., will be **John Martin, Zachary Solov, Walter Terry, Marina Svetlova,** and **Fernand Nault.** It will be a homecoming for Mr. Martin, who was born in Louisville.

Active April: **Ballet Guild of Columbus, Ga.** sponsors Apr. 2 lecture-demonstration of Air Force Capt. Marvin Carter, who speaks on the Japanese Noh . . . At request of Sen. Williams of N.J., the

Garden State Ballet of Newark is sending 2 dancers to participate in Apr. 5 Cherry Blossom Festival, Washington, D.C. . . . **New Orleans Symph.** Children's Concerts, Apr. 7 & 10, feature **Crescent City Ballet** in "The Trial of the Knave of Hearts" by co. dir. **Lilia Haller** . . . **Duane Dishion** of the **Atlanta Civic Ballet** guests as the prince in the **Macon Ballet Guild's** Apr. 14 premiere of full length "Sleeping Beauty," part of the Macon Fine Arts Festival . . . Continuing policy of inviting guest cos. to participate in its annual spring perf., the **Scranton Pa. Ballet Guild** shares Apr. 15 date with **Bethlehem Pa. Ballet** and **Classical Ballet Concert Co. of Ottawa.**

More April Events: **Montgomery, Ala., Civic Ballet** has scheduled Apr. 20-21 perfs, the latter a benefit for Spastic Children's Home . . . **Charleston, West Va. Ballet** premieres "The Seasons" Apr. 20-21. The co. also appeared Mar. 25 in Beckley, West Va. . . . **Cleveland Ballet Center Co.** has Mar. 26, Apr. 20, 21, 23, 24 dates in Cleveland and Brecksville, Ohio . . . Apr. 22, the **Rocky Mount, N.C. Arts Center** combines **Charleston, S.C. Civic Ballet** (under former NYC Ballet dancer **Stanley Zompakos**); **Richmond, Va., Ballet Impromptu**, and **Rocky Mount Ballet Workshop** . . . Zompakos recently staged a new work for the **Atlanta Concert Group.** It is scheduled for inclusion in the Apr. 20, 21, 22 "season" at the Atlanta Women's Club . . . Guests on **Schenectady Civic Ballet's** spring perfs., Apr. 22, are **Robert Rodham** and **Sara Leland** of NYC Ballet. Second novelty is "I Watched Myself Grow Up," created by **Josephine Schwarz** of the **Dayton Civic Ballet** and staged for the Schenectady group by its artistic dir. **Phyllis Marmein.** Also new are Miss Marmein's "Mozart Divertimento" and "Harlequinade;" and "Folk Suite" by co. member **Sandra Danzig** . . . "Hag Habikurim," based upon an Israeli Festival, enters repertoire of the **Brooklyn Civic Ballet,** Apr. 29. Also highlighting the co's final perf. of the season will be a pas de deux by guests **Eugene Slavin** and **Tatiana Grantzeva,** formerly of Ballet Russe . . . Gala 10th Anni. spring perf. of the **Miami Ballet** features guests **Virginia Rich** and **Robert Barnett** of Atlanta Civic Ballet; premieres by **Wakefield Poole** and **Robert Pike;** and a local "first" of "Prince Igor" staged by dir. **Thomas Armour** . . . Apr. 30 concert of **Ann Arbor Civic** Symph. features **Ann Arbor Civic Ballet** in a suite to Rossini's "Soirées Musicales" and new work, "Faust," by dir. **Sylvia Hamer.**

Mar. 24-25, the **Civic Ballet of Greenville,** S.C. sponsors 2nd of 4 small festivals in the Carolinas. Featured will be "Old South," with **Gene Hammett** of Winston-Salem in male lead . . . The **New England Civic Ballet** premieres "Italia", Mar. 26, in conjunction with exhibition of Italian art at the Children's Museum of Boston . . . **Elmira-Corning, N.Y., Ballet** has a spring date in Athens, Pa., with "Gaité Parisienne" on the program.

April-May season of Civic Opera Assn. of St. Louis inculdes **St. Louis Civic Ballet** as corps . . . Reports are that **Ballet Borealis** (St. Paul, Minn.) production of "Scheherazade," Mar. 8 was most impressive. **Chicago Regional Ballet Ensemble** will stage the same work, May 6, in perf. with the Chicago Businessmen's Orch. under Herbert Zipper.

Detroit City Ballet made a Mar. appearance on the "Conversations in the Arts" series of Wayne U. . . . **Flint, Mich., Civic Ballet** made debut, Feb. 27, in full-length "Coppelia," with adapted choreo. by **Jeanne Hinote.**

Newest addition to regional ballet roster is **Ithaca, N.Y., Civic Ballet** directed by Rumanian dancer, **Vergiu Cornea.** Debut perf. is scheduled for June 9 . . . After a promising beginning, **Land of the Sky Civic Ballet** of Asheville, N.C. has undergone drastic reorganization. **Mrs. B. Fletcher** is new artistic dir., replacing **Mrs. Alice Weaver.** Assoc. dir. **Marjorie Alexander** has resigned . . . **Winston-Salem Arts Council,** recent sponsor of Tri-State Dance Festival, announces departure of **Charles Mark,** its dynamic exec. sec'y, for same position in St. Louis. Mark is author of recently published novel, "Run Away Home" (Duell, Sloan, Pierce). Winston-Salem's recently formed Civic Ballet is directed by **Helen Leach Stanley.**

ASSOCIATION NEWS

New officers of the **Dance Teachers' Club of Boston** are: **Georgia Deane,** Pres.; **Ron Greenwood,** 1st VP; **Arthur H. Tolman,** 2nd VP; **Audree Wilson,** Sec'y.-Treas. Their terms begin in Sept. . . . 13th annual Normal School of the **Texas Assn. Teachers of Dancing,** June 26-30 at Statler Hilton in Dallas, lists faculty of **Robert Lunnon, Leon Palmisano, Marjorie Duckett, Jerry Bywaters.** A ballroom session, June 24-25, precedes.

Dance Educators of America have been obliged to change dates for their summer sessions in Grand Ballroom of the Hotel Waldorf-Astoria in NYC. They now are: Training Schools, July 9-20; Pre-Convention Ballroom, July 21-22; Convention, July 23-28. DEA's Apr. 16 meeting, at NYC's Astor Hotel, has teachers **Barbara S. Gregoire, Nina Stroganova, Tom Roba, Jack Timmers,** plus ballroom faculty.

By way of boosting **Dance Masters of America's** summer convention in Honolulu, **DMA Club 13 (No. Calif.)** had a Hawaiian theme for its Mar. 12 1-day convention in SF. Teachers: **Ken & Jean Phifer, Virginia Vereyer, George Elliott, Gladys Blankenship** . . . **NYC Chapter of DMA** holds a material session Apr. 23 at Edison Hotel. Faculty: **Bob Audy, Gertrude Hallenbeck, Eddie Roberts, Phil Jones, Emroy Dawley,** plus ballroom instructors . . . **Rocky Mt. Chapter 30 of DMA** holds a 1-day convention May 7 at the Hilton Hotel, Denver. (Rumor has it the 1962 DMA convention might be switched from Las Vegas to Denver.) . . . **James Jameson, Joyce Potter, Peggy Walters, Jeremiah Richards, Mr. & Mrs. William Seger** were faculty for Mar. 19 meeting in Phila. of **Penna. Dance Teachers' Assn. (DMA Chapter 25).**

Gus Giordano, Bentley Stone, Don Ford, Anita Sedala & Joe Cornell are faculty for **Chicago Nat'l Assn. of Dance Masters'** April 9 meeting at Sheraton Towers, Chicago.

CHICAGO NEWS

Modern dance, not seen here under professional auspices for some years, is having a busy season under sponsorship of several cultural organizations. The **Alwin Nikolais Dance Co.** was to dance "Totem" in the Goodman Theatre Mar. 20, presented by Contemporary Concerts. The **Valerie Bettis Dance Theatre** will be presented by the Pro Musica Society in the Goodman on Apr. 10. Program: "As I Lay Dying" & "Domino Furioso." The U. of Chicago's Festival of the Arts has arranged for a performance by **Joyce Trisler & Co.** in Mandel Hall on April 28.

Sybil Shearer & Co. will dance a new long work in the Winnetka Community Theatre on April 11 . . . **Neville Black, Maggie Kast & Jane Abelson** gave a series of 3 Sun. programs in the Encore Theatre, an intimate out-of-the-Loop spot that encourages creative work in the performing arts. Major portion of the program was a suite of dances to Edith Sitwell's recording of her poems set to William Walton's music. Miss Kast choreographed most of these. Most amusing and the best danced was a Tango by Black.

The **North Shore Dance Workshop** conducted master classes by **Katherine Litz** (Feb. 25) & **Alwin Nikolais** (Mar. 18). **Reva Bennett, Patty Sherer, Neville Black, & Betty Jones** also gave special classes during the month.

Robert Joffrey's Ballet had a resounding success on Mar. 5. The co. appeared in the Opera House with an augmented orch. The all-over impression was of fine technique, taste and a warm individuality in presentation. **Thomas Andrew's** "Invitations" a beautifully designed classical piece, was danced brilliantly. **Rochelle Zide** and **Gerald Arpino** were most notable in a cast of outstanding soloists. **Brunilda Ruiz,** Arpino & **Paul Sutherland** turned in a moving perf. of **Francisco Moncion's** "Pastorale." The co's "Pas des Deesses" & "Con Amore" came off very well, a neat job considering that we had **Villella & Verdy** in the latter not too long ago.

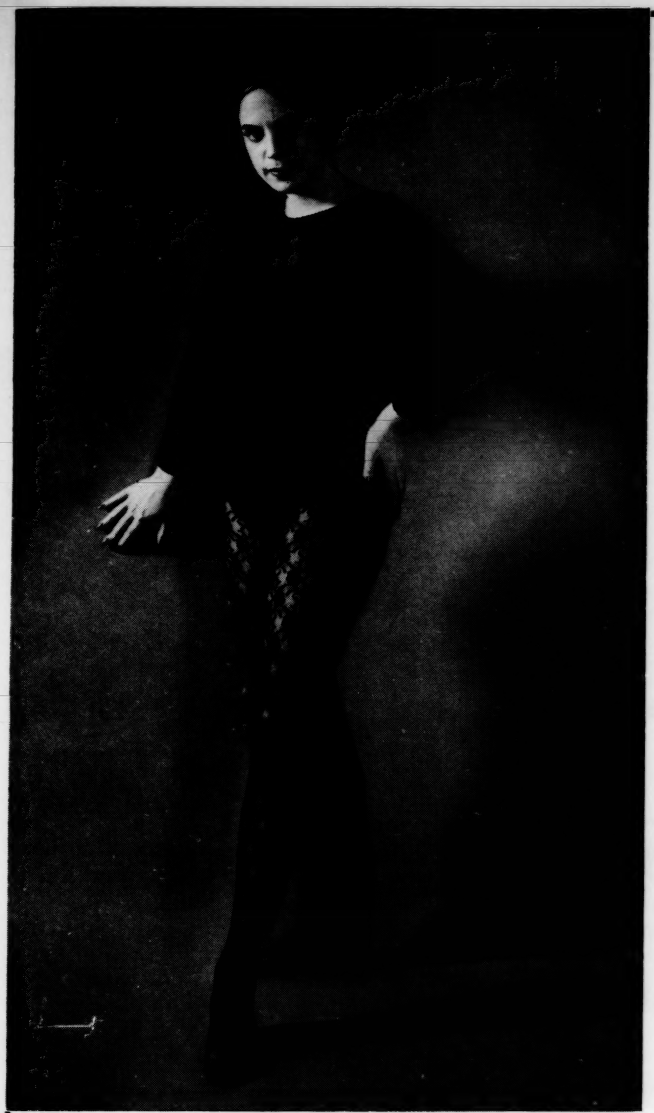
Ballet Guild's annual Young Artists of the Dance program brought a capacity audience to the large Studebaker Theatre. Some 20 schools and 159 young dancers participated in a smooth show. The teachers who took part were **Jerre Berrington, Charles Beckman, Eric Braun, Walter Camryn, Bentley Stone, Mary Vandas, Maiba Cordes, Gretl Hauck, Gus Giordano, Freda Cogswell, Carmencita Romero, Elisabeth Fisher, June Reid, Loretto Rozak, Betty Gour, Zaki Labovsky, Claire Powell, Lorel Hessler, Kitty LaPointe, Carol Walker, & Evelyn Lare.**

Richard Ellis' Illinois Ballet scheduled a program for Mar. 18 featuring "One in Five", a ballet by the Royal Ballet's **Ray Powell. Betsy Herskind** danced the lead.

Dance team **Nicki & Noel** had a big success at the Palmer House; **Rudy Noel** is the son of teacher **Jeannette Noel** and he and wife Joan (Nicki) have both had extensive training in ballet. Their act includes no's with a story line, and ballroom dances with sensational lifts.

Ballet Russe de Monte Carlo, in a last-minute booking, came in for 3-day engagement in the Opera House, Mar. 6-8, and did amazingly good business. The 3-act "Swan Lake" introduced this year is wasted effort. Tacking on 2 unspectacular acts merely violates the poetic 2nd act, that in the usual version can stand alone quite well. In the happy, quite prosaic, 4th act ending, the prince tears a wing from the magician who falls dead and the lovers are united. The whole did not improve "Swan Lake" or add to the stature of the co., which already suffers from economy-level production. A new ballet, "Bach Concerto" by **Vadim Sulima,** the co's. new ballet master, is a

(Cont'd on page 71)



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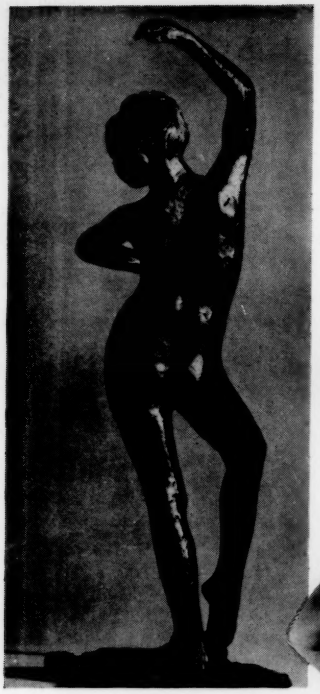

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ON THE COVER

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LOOKING AT TELEVISION

WITH ANN BARZEL

The evening with Fred Astaire aired on Feb. 20 seemed better this second time around. A season of scraps of dance made this carefully produced dance hour shine by comparison. The "Miss Otis Regrets" number was more clever when you noticed more details. The *Valse Triste* designed to show Barrie Chase's ballet training was still banal, but in their mirror dance the Earl Twins were more interesting, especially in their warm-up and stretching exercises. The boys' summary of dance styles, which I liked tremendously last fall, still had its appeal. As for Mr. Astaire, the first time I saw him I joined the audience in demanding encores, and I've savored every encore since.

That rare treat, a ballet commissioned for television, was seen the morning of March 5. John Butler choreographed a Queen Esther ballet to a score composed for the occasion by Ezra Laderman. The broadcast was on Lamp Unto My Feet, a Sunday a.m. religious program especially geared for viewing by Sunday schools. The occasion for this ballet was the Jewish holiday of Purim, which commemorates the Queen Esther story. I viewed the program with a class of teenagers who thought the dance work did not have "the appearance or feeling of the historical period." Also, "it was not gay or jolly enough to suit the carnival-time spirit of the holiday."

The youngsters' comments are valid from their functional view, but as dance the program scored higher. Narration accompanied the dancing, and for the most part the dance-drama was crystal clear, told in a vocabulary of movements and gestures that were theatrically interesting as well as meaningful. There was very little symbolism for which one had to have a key.

Carmen de Lavallade as Queen Esther dominated the ballet, and she was on camera much of the time, moving exquisitely—her wild grace tamed to modest femininity. Glen Tetley was the king, not quite as daft as in the story. Butler was Mordecai, the patriarchal uncle, and Bertram Ross was the tyrant Haman. The dancing throughout was expert. The costumes, the spare habillements of modern dance with a few identifying accessories, were not enough for so literal a drama. We are grateful for the commissioned

ballet, its fine cast, and John Butler.

The choreographer of the pleasant Sing Along With Mitch show is James Starbuck, who ought to get some chances to show his real ability. He has been coming up with provocative bits of staging, but remembering that a great deal of the now standard production methods in television dance were his innovations when Show of Shows was the brightest hour in the TV week, one would like to see more challenging assignments.

Jacques d'Amboise was a wonderful choice as one of the stars for Bell Telephone's Sounds of America program on Feb. 17. His strong, clean-cut appearance, his boyish grin, his big movements are what we like to think as typically American. In his first dance d'Amboise was a prince. Roaming around the castles of Disneyland, of course, he would be an American prince. The episode was standard fairy-tale and not very imaginative (paradox — an unimaginative fairy tale!). It starts with a poor boy who sees a beautiful princess, loves the beautiful princess, picks up the handkerchief she has lost, is intoxicated by its perfume and imagines himself her prince. And in his daydream the two lovers dance ecstatically over hill and dale, field and road to "Some Day My Prince Will Come."

On the same program, Gene Nelson and the ubiquitous Earl Twins capered all over the Golden Horse-shoe, a Disneyland saloon. They dramatized a sort of cleaned up version of *Frankie and Johnny*. One couldn't always tell which Earl girl was

(*Cont'd on page 62*)

IN THE NEWS

Robin von Joachim

***FAREWELL:** Although only days from his death when this photo was taken, the 75-year-old Marquis de Cuevas rallied briefly when the photographer, a long-time friend, showed newspaper clippings about the de Cuevas International Ballet's successful "Sleeping Beauty." The Marquis died on Feb. 22. His company is scheduled for May performances in Portugal, a June-July season in Paris. Negotiations for a U.S. tour are now off because of the expense involved.*

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PRACTICALLY SPEAKING

BY DOROTHY N. S. RUSSELL

Joel Schnee belongs to that category of dedicated choreographers to whom the creative aspects of dance are greatly more rewarding than performance. And he believes that choreography is a 'job," like any other practical occupation, from which it should be possible to earn a regular living on a year-round basis.

"I always loved the theatre," and was "torn between wanting to be an actor and wanting to dance," eventually concluding that choreography could best combine both. Preceding even the desires to act and dance, there was an initial phase of musical passion during which he contemplated becoming a composer. "I have a small talent for improvising, but later found I could do this more easily with steps in dance than with notes."

Born in Jersey City, N. J., Joel Schnee was transported to the West Coast at 18 months and grew up in Los Angeles, where he learned to act and took unusual classes in a Jewish Community Center with "a woman who has influenced my whole work." His instructor, Ruth Zahava, now no longer at the center, but who taught there for 12 years, coached her students to do "a lot of improvising—she worked from the dramatic as well as the movement point of view."

He also recalls the strong impression left on him by the Lester Horton group performances: "There was a kind of magic there I have rarely seen since. I thought 'if this is what can be done in the theatre, it's what I want'." He decided that after high school he would go to New York City and try for Juilliard. "My family was very clever; they said, 'We don't want you to leave, but go and see what happens'."

What happened was that Schnee, who had prepared a solo to music by Alvin Berg, passed the scrutiny of Louis Horst, Margaret Craske, Antony Tudor, Martha Graham, Martha Hill and Doris Humphrey —all of whom were on the Juilliard audition board at that time. Five years later he graduated with a B.S. degree in dance, having majored in Graham technique and minored in ballet, plus teaching minors in ballet and modern dance — all of which experience is now put to use in his Westchester County children's classes in Port-

Joel Schnee

chester and Harrison.

In accordance with his precept that "choreography is a job like a shoemaker —a choreographer should be able to do anything or everything," Schnee's driving ambition is to be a resident choreographer in a situation which offers a widely varied repertoire, plus outside opportunities for even more diverse work—plays, television, night clubs, etc.

Among his most recent activities was staging a gypsy-flavored bathing suit industrial for Cole of California at Ciro's in Los Angeles, a project he had carefully rehearsed only to arrive and find his stage was a runway about 3 ft. wide. But he enjoys the challenge of new things.

A former member of the Pearl Lang Co. (1954-55) and other modern dance groups, his concert choreography has included dances for the 1960 American first performance production at Juilliard of Kodaly's opera *Hary Janos*. And he did a short ballet and three musical numbers for the agent showcase, Talent '60, last spring.

Like most choreos., Schnee casts for summer stock (and also guest teaches around the country in all idioms, including jazz). His summer work has been seen in numerous places, including Los Angeles, Sullivan, Ill. (Guy S. Little, Jr.'s Grand Theatre productions), and, last season, Bowden College campus, Brunswick, Me., for producer Victoria Crandall's musical theatre. Advising on his dancer requirements, he emphasizes that he is an all-round dancer and demands the same from people who work with him: sound ballet technique, a foundation in modern dance, and ability to pick up other types of dance. Summer stock pace can be hectic, he points out (at Sullivan he choreographed ten shows in ten weeks), and the dancer must be quick and versatile. Mr. Schnee also likes his dancers to "be able to create a dramatic impression."

Photos and resumés may be mailed to him at 854 Tenth Ave., Apt. 4R, N.Y.C., to be filed toward additional summer commitments. His musical comedy season at Highland Park Music Theatre, Chicago, June - September, 1961, will have mostly local dancers, some others.

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SELECTIVE BIBLIOGRAPHY OF DANCE BOOKS

(Continued from last month)

BIOGRAPHY: PAST AND PRESENT

BY SELMA JEANNE COHEN and ROSALIE STONE

The dancer. What visions the name conjures up! Floating white tarlatan, pink satin slippers, bouquets thrown upon the stage. The glamorous life of the theatrical star has intrigued writers through the centuries.

These are stories of fame and adulation, of labor and self-sacrifice. They tell of schools with their discipline and their exercises, of theatres with their rivalries and intrigues. And most of them—since dancers are people, too — contain their share of romance.

All of these titles are arranged by periods, and within periods alphabetically —not by author, but by the person who is the subject of the biography.

Of course considerable biographical material can be found in books on dance history (See Part I of Bibliography).

INDIVIDUAL BIOGRAPHIES
20th CENTURY
ETHNIC AND MODERN STYLES

Today is a time of searching, of experimentation, of the opening of new frontiers. These are books about the colorful, dynamic personalities who have shaped the present world of dance. Some express themselves in steps associated with their native land. Some in movements motivated by individual, personal emotion. Both have contributed to the rich variety of the contemporary dance scene.

Allan, Maud. MY LIFE AND DANCING. London, Everett, 1908. 128p. illus. *The fascinating autobiography of a courageous pioneer in the early years of this century. An American who first achieved fame in Europe, Miss Allan believed that dancing should be a natural expression of character and should not be bound by rules and conventions.*

Brunelleschi, Elsa. ANTONIO AND SPANISH DANCING. London, Black, 1958. 96p. illus. *Antonio is considered one of the foremost exponents of the exacting art of the Spanish dance. Miss Brunelleschi, in this slender volume, pays tribute to his artistry.*

Astaire, Fred. STEPS IN TIME. New York, Harper, 1959. 338p. illus. *Breezy, informal, debonair are words often used to describe Fred Astaire's artistry. They apply as well to his autobiography. Entertaining, with a bevy of photographs, including one of Astaire at the age of 5—on point!*

Castle, Irene. CASTLES IN THE AIR. As told to Bob and Wanda Duncan. Garden City, N.Y., Doubleday, 1958. 264p. illus. *The diverting reminiscences of the high-spirited star who brought art to the ballroom in the early part of the century.*

de Mille, Agnes. DANCE TO THE PIPER. Boston, Little, Brown, 1952. x, 342p. illus. AND PROMENADE HOME. Boston, Little, Brown, 1958, 301p. illus. *Since the triumphal first night of "Oklahoma," Agnes de Mille has earned many laurels as a choreographer. Long years of painful effort to master technique, to learn her craft, to evolve her own style, lay behind the author's moments of glory. More than the biography of a gifted woman, these extremely well-written books will take their place among the few which describe accurately and movingly the struggles of the artist towards self-realization.*

Duncan, Irma. ISADORA DUNCAN; pioneer in the art of dance. New York, the N.Y. Public Library, 1958. 15p. illus. *One of Isadora's original pupils tells the story of her teacher's early career (1900-1904) with marvelously revealing quotations from contemporary reviews. The young Isadora is seen, poor and hungry, but never doubting that "her divine mission to bring a new beauty into the world would triumph in the end."*

Duncan, Isadora. MY LIFE. New York, Liveright, 1927. 359p. *The autobiography of a great woman's passionate search for truth, beauty, and happiness, told with exuberant vitality. This volume ends with her departure for Russia in 1921. Some matters stated as fact are dubious, and the dates are hazy, but nevertheless the spirit of Isadora is here.*

Macdougall, Allan Ross. ISADORA: A REVOLUTIONARY IN ART AND LOVE. New York, Nelson, 1960. 296p. illus. *More nonsense has been written about Isadora, perhaps, than about any other figure in the dance world. It is pleasant, therefore, to have this tactful portrait of Duncan by one who knew her personally. Letters, documents, newspaper and magazine articles of the period furnish the objective background to the author's sincere admiration of this controversial artist.*

Martin, John. "ISADORA DUNCAN AND BASIC DANCE," Dance Index (Jan., 1942). pp. 4-12. illus. *A plea for the studied continua-*

(Over)

DANCE EDUCATORS OF AMERICA

Please note change of convention dates

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July 21 - 22

Convention:
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BIBLIOGRAPHY (*Cont'd*)

tion of Duncan's ideas of dance as natural movement, the impulsive, personal response to experience. Mr. Martin draws some interesting parallels to Stanislavsky's work with the Moscow Art Theatre, and suggests how these theories can be applied to dance.

Dunham, Katherine. A TOUCH OF INNOCENCE. New York, Harcourt Brace, 1959. 312p. *This autobiography covers the years of Miss Dunham's life before her research on the dances of the West Indies, which she was later to bring so successfully to Broadway. But this penetrating study of an underprivileged child reveals the growth of artistic sensitivity and temperament.*

Enters, Angna. FIRST PERSON PLURAL. New York, Stackpole, 1937. 386p. illus. SILLY GIRL. Boston, Houghton Mifflin, 1944, 322p. illus. (part color). ARTIST'S LIFE. New York, Coward-McCann, 1958. 447p. illus. *Autobiographies by the unique mime artist. Comments on theatre life and descriptions of her own compositions, costumes, etc. With drawings by the author.*

Fuller, Loie. FIFTEEN YEARS OF A DANCER'S LIFE. London, Herbert Jenkins, 1913. 288p. illus. *A chance gift—a silk skirt from India. A young actress was so fascinated by the way its colors caught light as she whirled about in it that she became a dancer. The American Loie Fuller tells of her triumphs with artists and royalty in Europe, but she evades explaining her pioneering work with stage lighting.*

Armitage, Merle. MARTHA GRAHAM. Los Angeles, Armitage, 1937. 132p. illus. *A collection of essays by some distinguished critics of music and painting as well as dance. A remarkable witness to the emergence of a new art form.*

(*Cont'd on page 64*)

IN THE NEWS

RECIPIENTS: The Modern Dance Dept. at the University of Utah, Salt Lake City, has been awarded a Rockefeller Foundation 3-year grant for $10,000 to bring outstanding modern dance choreographers to the campus. As initial project under the grant, given in recognition of contributions to the field made by faculty member Virginia Tanner, Helen Tamiris will arrive May 19 to rehearse Univ. dancers for a June 12 perf. Above: Miss Tanner and colleagues Shirley Ririe, Dr. Elizabeth Hayes, Joan Woodbury.

ON TOUR APRIL 10—MAY 10

Ballet Russe de Monte Carlo: April 6-7, 8 (mat & eve), Boston; 9, Lowell, Mass.; 10, Albany; 11, Buffalo.
Moiseyev Dance Co.: May 8-9, Washington, D.C.
National Ballet of Canada: April 10, Huntington, W. Va.; 11, Charleston, W.Va.; 12, Lynchburg, Va.; 13, Durham, N.C.; 14, Rock Hill, S.C.; 15, Knoxville; 17, Florence, Ala.; 19-20, Tallahassee; 22-23, Lafayette, La.; 24, Baton Rouge; 26, Corpus Christi, Tex.; 27, San Antonio; 28-29, Houston; 30, Dallas; May 1, Big Spring, Tex.; 2, Pampa, Tex.; 3, Hayes, Ka.; 4, Salina, Ka.; 5, Kansas City; 7, Chicago; 8, Grand Rapids; 9, East Lansing; 10, Lexington.
Jose Greco & Co.: April 12, Elizabeth, N.J.; 13, Philadelphia; 14, Boston; 15, Providence; 18, Peterborough, Ont.; 19, Ottawa; 20, Sherbrooke, Que.; 21-22, Quebec City; 25-28, 29 & 30 (mats & eves), Montreal; May 1-6 (3 & 5—mats & eves); 7, Buffalo, N.Y.
Andre Eglevsky's Festival Ballet: April 15, Binghamton, N.Y.
Myra Kinch & Co.: April 10, Atchinson, Ka.; 12, St. Charles, Mo.; 13, La Salle, Ill.; 15, Ottawa, Ill.; 16, Elmhurst, Ill.; 18, Beaver Falls, Pa.; 19, Oil City, Pa.; 20, Marion, O.; 22, Norristown, Pa.; 24, Franklin, Mass.; 25, Fitchburg, Mass.; 26, Danvers, Mass.; 28, Albany; May 1, Bangor, Me.; 2, Rumford, Me.; 3, Waterville, Me.; 4, Rockland, Me.; 6, Bar Harbor.
Jean-Leon Destine & Co.: April 11, Raleigh, N.C.; 21, Springfield, Mass.
Jose Limon & Co.; May 6, Hofstra College, Hempstead, N.Y.
Merce Cunningham & Co.: April 12, Cortland State Teachers College, N.Y.; 14, Burlington, Vt.
Tamiris-Nagrin Dance Co.: April 12, Potsdam, N.Y.; May 6, Greenwich, Conn.
Valerie Bettis & Dance Th.: April 10, Chicago.
Joyce Trisler & Co.: April 14, Good Counsel College, White Plains, N.Y.; 15, Brentwood, L.I., N.Y.; 26, 28, Chicago; 27, Naperville, Ill.
Bhaskar & Co.: April 21, Scarsdale, N.Y.
Judith & Felix Fibich: April 9, New Haven; 16, New Brunswick, N.J.; 19, Emerson, N.J.; 22, Toronto; 23, Atlanta.
Aviv Th. of Dance & Song (Frances Alenikoff): April 9, Harrisburg, Pa.; 16, Bayshore, L.I., N.Y.; 20, Toronto.
Renata Aubert & Bruce King: April 13, Scarsdale, N.Y.
Anne Wilson ("The Ballet Story"): April 14, Norwood, Mass.; May 4, Des Moines.
Marta Becket: April 19, Albany, N.Y.
Rod Strong: May 10, White Plains, N.Y.

Children's Programs:

The Merry-Go-Rounders: April 22, New Haven, Conn.; 23, Scarsdale Plaza, N.Y.
The Paper Bag Players: April 15 (morn), Fresh Meadows, L.I., N.Y.; 29 (morn & mat), Levittown, L.I., N.Y.

NYC APRIL CALENDAR

through April 9, **New York City Ballet;** City Center
April 1, 8, 15, 22 (9:00); 2, 7, 14, 21 (3:00), **Anna Sokolow Dance Co.;** Herbert Berghof Studio
April 2, **Irish Society Festival** (incls. folk dance); Hunter College Assembly Hall; 8:00
April 2, 9, 16, 23, **Matti Haim** (lecture-demon.-concert series on language of dance & interrelated arts); The Living Theatre; 6:00
April 8, **Helen Tamiris-Daniel Nagrin Dance Co.;** Walt Whitman Aud., Brooklyn College; 8:30
April 8, **Hava Kohav & Co.;** 92nd St. Y; 8:30
April 9, **Passover Festival** (folk dance program dir. Fred Berk); 92nd St. Y; 2:00
April 14, 15, **Juilliard Dance Ensemble;** Juilliard Concert Hall; 8:40
April 15, **Hermina Petrescu Stowell & Her Rumanian Singers and Dancers;** Hunter College Assembly Hall; 8:30
April 16, **Matt Mattox Sch. of Dance;** 92nd St. Y; 2:00
April 16, **N. Y. Ballet Club** (Walter Terry & Fredbjorn Bjornsson; interview-demon. on Bournonville technique); Acad. Ballet Perfection; 3:15
April 16, **Julia Levien & Hortensen Kooluris** (lecture-recital on art & choreog. of Isadora Duncan); Studio 61, Carnegie Hall; 8:00
April 16-30, **Martha Graham & Dance Co.;** 54th Street Theatre
April 18-May 6, **Moiseyev Dance Co.;** Metropolitan Opera House
April 22, **Jose Marques & His Ballet Flamenco de Camara;** 92nd St. Y; 8:30
April 23, **Eleo Pomare Dance Co.;** 92nd St. Y; 2:00
April 24-May 6, **American Ballet Theatre;** Broadway Theatre
April 29, **Brooklyn Civic Ballet;** Bklyn. Acad.; 8:30
April 29, 30, **Murray Louis, Gladys Bailin, Beverly Schmidt;** Henry St. Playhouse; 8:40, 3:00

Children's Programs:

The Paper Bag Players: April 3-8, The Living Theatre; 10:00, 1:00
The Merry-Go-Rounders: April 18, 92nd St. Y; 10:00

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TAP SERIES

CITY & COUNTRY DANCING

BY PAUL DRAPER

I'm on tour again. This article is being written in Wytheville, Va., a small town at the foot of the Cumberland Mountains in the southern part of the state. It is friendly, and old enough to have a sign on its main street that tells the number of times it was occupied by Union troops during the Civil War. The subject is still of major interest in the South, and though Yankees are tolerated they are not allowed to forget their irrational and rude behavior of a century ago. One paper is publishing a reprint of itself in 1861, as a result of which circulation has risen considerably.

We have been playing in other small towns recently, too — towns between five and ten thousand population. In one of them I received a letter of welcome from a member of the concert committee in which a nicely-worded request was made that we give a "city show." The obvious inference was the correct one—the community felt it was often given an inferior show because of its size. In other words, they thought that artists might deliberately change their program, or standards, and present a less good show in a small town than in a big city. The idea fascinated me, as I realized that there is valid reason for a community to think it might be slighted.

Road companies of hit Broadway shows often tour with a less expensive—not necessarily a worse—cast than the original, and scenery and costumes are often somewhat worn by the time they reach Peoria. Movies are often made especially for small towns, and certain authors adapt musical and dramatic plays for areas they feel lack the sensitivity and sophistication of a New York audience. That this approach is not always successful is attested to by the classical headline in *Variety* some years ago: "Stix Nix Hix Pix."

But regardless of what purveyors of mass media entertainment may think, the individual artist or concert performer is always motivated by quite different things. Whereas a road show of a New York hit is

often sent out by producers who are more anxious to make a profit than to present the creative efforts of the author and the performers, the individual artist goes forth to do the best possible show under any circumstances. He seldom has a New York run behind him, and can never send someone else on the road in his place.

A concert attraction is its own producer, creator and performer. Therefore, to the best of my knowledge there is no such thing for concert artists as a "city show" and a "country show."

Now there *is* a difference between big city audiences and small town audiences. The people in Snow Shoe, Idaho, have not had the same opportunity for experiencing wide variety and making comparisons that New York dwellers have had. The latter can see and hear almost everything that exists in the world of creative arts. The people in Snow Shoe, however, have very much the same fears, hopes and loves that anybody else has. They are just as eager to be moved. But the method of contact used by the performer is sometimes so strange to the audience as to produce the truly frightening spectacle of slack-jawed incomprehension. But it is not because the substance of a work is beyond them; it is because their Aunt Muriel and their friends never wear bright red walking down Main Street, nor whistle using a whole tone scale. It is the manner of the show that sometimes appears foreign to them.

I speak of this because I fear that some artists, beginning their proud careers, might feel that they should lower their standards to be successful in small towns. On the contrary, the less sophisticated the audience, the higher should your aims be. I think of it like this: In a smart, fast setting you can often substitute form for substance. The arrangement of the music may make up for a composer's frailties, a cleverly contrived costume may disguise a frail movement, and a pointed wit may hide the lack of a steel blade. A very hep audience may enjoy arrangements, contrivances and points more than music, bone structure and humor. The former are, indeed, art forms in themselves, and I do not belittle them. They are not, however, the engines by which the earth moves. Those things which move the earth are the best and truest creations of which man is capable. And so any artist worth hiring will always bring a "city show," no matter how small the town. As for the dancer, there is no town so small it will not understand if what you do moves in its own purity rather than in a '61 Cadillac.

END

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"Our youth need both dance and gymnastic training," says a leader in physical fitness

THE DANCER AND THE GYMNAST

BY BONNIE PRUDDEN
Director, Institute of Physical Fitness

The Russian gymnasts beat the tar out of the American gymnasts in the 1960 Olympics for one reason—they were better. They were better trained, better looking, better built, better disciplined . . . and something else — *they were better dancers.* Our athletes are only just beginning to learn that they must study dance. The Russians are all trained as dancers before they start to study gymnastics.

But why gymnastics at all? And is the sport really important? After all, we did pretty well in some other areas of the Olympics competition. But if it is important, what can we do to improve ourselves? It is more than just lack of dance training that is our problem, for just as gymnastics can learn from dance, dance has some very important things to learn from gymnastics.

Taking first things first, let's understand the sport called gymnastics. It is made up of tumbling, which might be said to start with a somersault, run through such stunts as headstands, handstands, cartwheels, backbends, and culminate in nearly impossible combinations of aerial flips and twists . . . and apparatus work. The apparatus used by gymnasts was once a common sight in American gyms, but about 1930 it was dropped in favor of games. The parallel bars, horse, buck, springboard, horizontal bar, rings, and mats formerly in the school gyms were replaced by baseball, volleyball, basketball and football.

But the Russians use gymnastics as the first step in training for all other sports because it provides training in every basic quality except one, endurance. The gymnast must develop strength, flexibility, coordination, timing, rhythm, courage, discipline, persistence and the desire for perfection. In short, gymnastics uses every part of the body and requires a great deal of character as well. The addition of endurance training later, when the body is mature enough to benefit from it without danger of injury, provides that final quality that makes the top athlete, soldier or citizen.

Another reason gymnastic study is valuable is that it can be started very early in life. (An enterprising teacher or parent *could* start training a healthy child at the age of seven days. Most Europeans have been exercising newborn infants for centuries.) In most sports, as in most walks of life, the angels are on the side of those who begin young, and the Russian competitor of 16 has at least thirteen years of training behind him. The American is very lucky if he has three.

If a nation wished to get a head start in physical fitness over all other nations, it would start its kindergarten students on a program of gymnastics the day they entered and thus eliminate a large number of the problems that plague American schools. First of the problems attacked would be fatigue and emotional tension, since action relieves both. Oddly enough, it is proven that there would be less reading difficulty. Certainly there would be less anxiety, fewer accidents (it is the clumsy child who sustains the worst injuries), and higher scholastic averages, since alert children work better. Russia knows this, and that is why there were over 800,000 competing for places as candidates for the Olympic gymnastic team. Eighty thousand won top honors and a chance to try for the team itself. We could scarcely find eighty in our great land of over 180 million people.

And what has dancing to do with all this? A great deal. Russia's young gymnasts have studied dance before having the rigorous training on apparatus. Well-stretched, trained in posture and coordinated movement, and wedded to rhythm, they presented the audiences in Rome with one of the most beautiful sights ever seen at any Olympic contest. American audiences in particular learned two valuable lessons. They saw completely masculine and obviously virile men performing with incredible grace. They were further stripped of old wive's tales by seeing the slender, lovely Russian girls performing feats requiring tremendous strength . . . and with not one bulging muscle.

President Kennedy has asked that we become a physically fit nation. If we wait until children are in junior high or high school, we will never manage it. To be fit, one has to start early with young children, and today the only person who really reaches such children is the teacher of dance. If the dance teachers of America make it their business to prepare their young charges for the gymnastics that must come some day if our schools are really responsible, we will be that much ahead. School teachers, all too unprepared for the job they must do, will need demonstrators. There should be youngsters who know how to do a headstand, and also how to help other children learn it. They should know simple exercises that could prepare less fortunate children for the sports we will demand be taught.

Dance teachers can respond to President Kennedy's request not only through their regular dance work, but also through the kind of basic gymnastic work that makes for strength and flexibility.

Very little in today's living provides the strength we need . . . and nothing provides the flexibility. Dancers do have flexibility. They often fail, however, to develop real abdominal, back, chest, shoulder and arm strength. Ask any group of ballerinas to do ten push-ups or three chin-ups and the results, considering the amount of physical training they have had, will be very disappointing. Even the boys will not be outstanding in these areas. This isn't surprising when we consider that over 29 percent of the 11-year-old boys in America *cannot chin themselves once,* and that English school girls outdo them in almost every test (even dashes and endurance). The only area in which American boys hold their own is the baseball throw.

(Cont'd on page 52)

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REVIEWS

Reviewed by Doris Hering: Aileen Passloff & Co.; Nala Najan & Co.; Dance Duets — Mark Ryder & Yemima Ben-Gal.

Reviewed by Selma Jeanne Cohen: The Dinizulu Singers & Dancers.

Aileen Passloff and Dance Company
Fashion Institute of Technology
February 5, 1961

Girls with shredded hair and bitten fingernails . . . men with beards or their shadows . . . a furry-faced figure in a cape, another in a velvet suit . . . musty sweaters and tangled mufflers . . . and suddenly a row, carefully sticking together, of minks, styled coiffures, sequin calots. This was the audience assembling for Aileen Passloff's concert.

The curtain went up, and suddenly the audience was transferred to the stage — in a dance called *Cypher*. Here the figures were all in black, cleverly varied in line by designer James Waring. The tape score by Richard Maxfield had a booming, distant sound. And the dancers, sometimes in twos, sometimes alone, created an image of brooding futility. They shook their shoulders, extended their hands, crouched or slipped to the ground. The effect was fluid yet formal, isolate yet unified. It was a polished and poetic depiction of the empty people in the audience.

The mood, though not the subject matter, remained in Miss Passloff's sole, *Rosefish*. Here the piano, in a score by Terry Jennings, offered delicate droplets of sound. Miss Passloff, in a most effective costume by Remy Charlip, offered beautiful clear turns, long, low, powerful extensions, and an air of mysterious authority. It was a persuasive dance image.

But after this, the spell broke, just the way it breaks in the novels of Kerouac, the poems of Ferlinghetti, Ginsberg, and Dugan. They begin with a rocket of revolt or a pool of poured feeling. But they lack the philosophical vigor to maintain the emotional outlay to its full fruition.

The three long, long group works that followed each began with a splash — a set of effective costumes, an unusual stage picture. But they went on and on.

For the record, *Pagoda* consisted of three dancers in charming, stiff dresses and long dunce hats (designed by James Waring). They executed a three-part dance with small stiffly-skating movements. *Strelitzia* was a wispy duet for two

girls. And in *Phantoms on the Mud flats,* a group, in amusing, brightly striped old-fashioned bathing suits, yawned, sneezed, coughed, and promenaded about.

Again one felt, as in her concert of last year, that if Miss Passloff can work her way through the beat trap, she will be a choreographer of stature. She is a fine dancer. She has imagination. And there is an incipient sense of form in her works. *D.H.*

Dinizulu Dancers and Singers
92nd Street "Y"
February 12, 1961

One result of the current revival of interest in native African culture has been a growing number of concerts of ritual dance and music.

Setting aside questions of the validity of the trend and of authenticity, the outsider comes to see dancing of theatrical interest. Often he is disappointed. But the concert of Gus Dinizulu was good theatre. The program, though it reached no thrilling pitch of intensity, was well paced and well performed.

The serious, invocational ceremonials were alternated with lighter numbers such as a charming "play dance" for boys and girls, a comic conversation on the drums, and a spirited, strutting dance in imitation of an ostrich. Mr. Dinizulu's staging was clean-cut and effective, avoiding the excessive busyness that so frequently mars this type of work.

The group was well trained and well rehearsed. Outstanding were Joan Derby, whose undulating serpent dance had both brilliance and dignity, and Lucinda Ransom (also a member of the Brooklyn Civic Ballet) whose sweetness was appealing and—strangely—not inappropriate. Among the men, the strength and vitality of Micky Newby and Zebedee Collins were notable.

The virtuosity of the drummers, who included Mr. Dinizulu, lent additional lustre to the occasion. *S.J.C.*

Nala Najan in "Dance Rhythms of India"
92nd Street "Y"
February 12, 1961

The temptation is to reward effort with praise and let it go at that. For, in many ways, this was a fine and gratifying concert. It was a concert where one could learn about new facets of Kathak dance—where the relationship between dancer and musicians was unusually sensitive and respectful — where the range of Indian dance styles was courageously explored.

And yet, despite so much good, the ultimates were lacking—the overtones of

(*over*)

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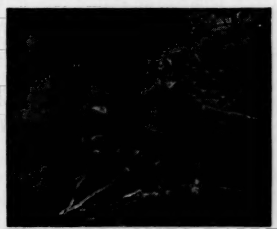

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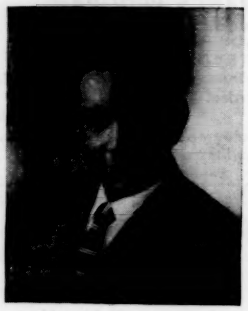

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seductiveness, of spirituality, of what might be called "hidden rhythm." And so virtuosity superseded evocation.

Nala Najan is in many ways a remarkable dancer. In his *Varnam* and *Tillana* solos (in Bharata Natyam style) there was quickness, a wonderfully birdlike use of the head in counterpoint with the arms, and keen musical awareness. And in his *Padam*, danced with Saroja Kumari, there was a gracious, almost self-effacing attitude toward his partner.

Most unusual of his offerings was the *Shahi Mefil*, a four-part suite in Mughal style, which began with a serene seated dance and terminated with a Flamenco-like use of the feet in a whirring of rhythm accentuated by ankle bells.

Performing as a guest, Shrimathi Gina engaged in a long mimetic dance in which, as Urvashi, she flirted with a quiescent god-figure (portrayed by Mohan Dev). Unfortunately, despite its authenticity of form, the dance lacked the subtle physicality needed to make it come alive.

Other artists participating in a wide variety of solos were Amrita, who has an agreeable lyric style; and Anila Sinha, who seemed rather remote in her *Vilambit Trital*.

The program was handsomely costumed and staged, with lighting director Nicola Cernovich contributing several poetic projected designs. *D. H.*

Dance Duets:
Mark Ryder & Yemima Ben-Gal
Carnegie Recital Hall
February 23, 1961

Mark Ryder, making his "comeback" as a concert performer-choreographer, danced far better than before. There was new alertness in his movement—greater precision, too. And there was new dignity and serenity in his demeanor.

But his latest compositions seemed thin. In *Three Dances for a Musical Comedy*, a boy-meets-girl opus shared with his partner Yemima Ben-Gal, there was little dynamic contrast. And the dance lacked the casual virtuosity one associates with the musical comedy idiom.

Mr. Ryder's *A Knight's Adventure* displayed possibilities in its theme of the knight encountering a woman in three manifestations. But literalness marred its effect.

Colloquy, which Mr. Ryder devised for himself and Stanley Berke, suggested a robust male conversation, a bit like the opening passage in Balanchine's *Agon*. But here, too, Mr. Ryder did not dig be-

(*Cont'd on page 62*)

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On the French Riviera (the family often practiced on the beach) about 1920. L. to r.: Mme. Charisse, Jean, Noelle, Nico, Kitty, Lucille, Pierre, Helen, Andre, Murray, Nenette and Rita. (Note Jean, rebel against the long-hair-for-the-boys dictum.)

"Mme Charisse And Her Eleven Children"

Reminiscences on a dancing family that had its name in lights all over Europe

BY BARBARA SHOEMAKER

Once there was a family named Charisse — and it had its name in lights all over Europe. Today, although the "Mme Charisse and Her Eleven Children" act has long dissolved, many of the eleven still work with dance and the theatre. Raised with no choice but to dance, the Charisses grew up in the spirit of show business.

Calliope Charisse introduced her eleven children to dancing to divert them from World War I. When there were only four youngsters in the family, the Charisses had left Athens to further the career of father, inventor Maxime Charisse. In Paris, indomitable "Mama" (pronounced ma-MAH), personal friend and ardent admirer of Isadora Duncan, taught her children the art of terpsichore according to Duncan precepts. During an air raid, in the cave basement of an apartment building, "Mama" one day danced with a blanket to entertain her brood — there were now eleven children, ranging in age from 2½ to 18. The scene was viewed by another refugee from the bombs, a Dr. Battien (who was later to become a well-known criminologist). He encouraged Calliope to study ballet with Mme Petit at the Paris Opera School.

At the age of 36, when many dancers are ready to leave the stage, she started to study ballet, including point work. At the Opera House school, however, she could not admit to having *any* children, since only unmarried students were accepted. However, she hired Mme Petit to give the children private lessons at home. A tutor stood by to squeeze what education he could into the dance-filled days of the family. "Mama," says daughter Nenette, to whom we are grateful for these reminiscences, "was a great disciplinarian."

When her husband became ill and was paralyzed, Mme Charisse assumed full financial responsibility for the family. And "Mme Charisse and Her Eleven Children" started to appear in Parisian benefits for American soldiers and orphans. There was no question as to which of the children should or wanted to study dancing. "We were a big and close family, very much within ourselves. It never occurred to any of us that dancing wasn't the natural thing to do. 'Mama' was like an empress. She had our highest respect. She never looked or did anything wrong."

The Charisse-style of dancing was based on Isadora Duncan technique, but also included a vocabulary influenced by ballet study. The repertoire had numbers with historic themes and "interpretative" moods. Shoulder-length hair, even for the boys, was a trademark, serving its purpose for effects in certain productions.

Paris bestowed publicity and acclaim upon the family, and soon it became a European touring company. The children brought fame to Mme Charisse. Eventually she was decorated by the French government for idealizing the concept of the French mother. But they all received honors and popularity — even to the extent that audiences came backstage to beg scraps of their costumes.

In Algiers an American RKO talent scout saw the act and invited Mme Charisse and company to come to the United States. The visit was intended to last two weeks, but the U. S. became home.

The famed Charisses of Europe played the gala celebrating the reopening of the Hippodrome Theatre in New York City in

(over)

Calliope Charisse, 1940.

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CHARISSES

(Cont'd)

late 1923. Among those also on the bill were Joe E. Brown, Eva Tanguay, Gilda Gray and Ben Turpin (who came out gayly imitating "Mama"). Then came a year on the RKO vaudeville circuit. The family was even invited to the White House for tea with President Coolidge, and the eleven children did a thorough exploration of it ("wrecked the place," says one of the culprits). Somehow, in the path of the travels there loomed up a large house in Ann Arbor, Michigan. A home seemed better than trunks. The family moved in, and at last settled down.

Some of the children attended public school for the first time in their lives. Their American classmates called them "Frenchie," and were awed, not by their fame, but by their foreign accents. Nevertheless, school, the big house, and catching up with a "normal" childhood seemed wonderful. They worked hard at school, and became honor students. Some started to teach dancing. Asked to pinpoint the cause of the finish of the act, Nenette Charisse says: "Without question, marriage."

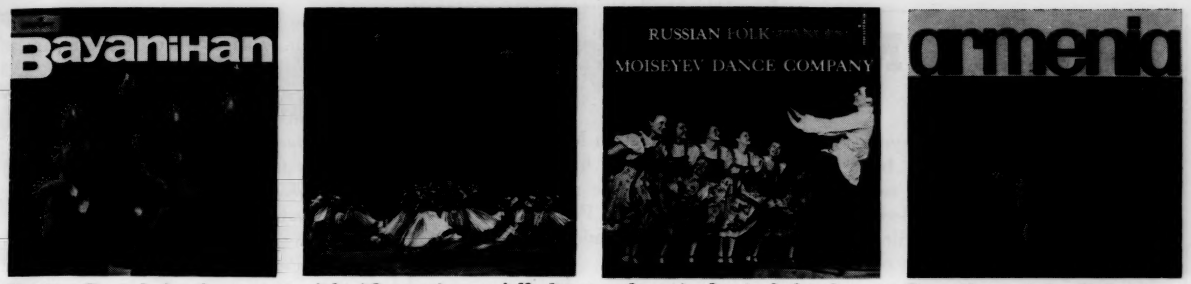
Today the children of Mme Charisse are scattered all over the United States. Teaching ballet in Hollywood are Mme Kathryn Etienne (who also owns a fair amount of local real estate) and Nico. (Nico has done much movie choreography. He was the teacher of Cyd Charisse from the time she was 10 years old, and married her when she was 17. They were later divorced, but she still retains the name under which she became famous.) Also in Hollywood, but not teaching, is Marie, who is married and has 3 children. Helen teaches ballet in Indianapolis. Pierre is part of a dance team on the hotel circuit. Lucille Morgan, the first to leave the act, is a top Hollywood hat designer. (She was the family make-up artist, applying the grease paint in assembly line style.) Rita has for a number of years been assistant to choreographer Lee Sherman on TV, musicals, etc., here and abroad. Noelle, who studied sculpture with Bordelle in Paris, is an engineer. Andre acts on British TV. Jean, renegade against the long hair in their act, remained with M. Charisse in Paris, where both were killed in World War II.

Nenette Charisse is married to choreographer Bob Tucker, and has four children (14-year-old Ian Tucker has already appeared in featured roles in TV's *Peter Pan* — along with his brother Paris, 18 — in Broadway's *Greenwillow, Gypsy,* and other productions). Charming Nenette is a New York ballet teacher whose thorough, patient instruction has brought her much esteem. She recently opened her own mid-Manhattan studio.

Commenting on life with "Mama," she says: "No matter what happens to me,

"Minuet," with (l. to r.) Noelle, Calliope Charisse, and a Spanish boy (as family members of the troupe left, 'Mama' replaced them with her pupils). New York, about 1935.

I'm always a Charisse. We were *different.* Our existence hardly seems real now. 'Mama' taught us to 'take' anything, to be real troupers — and we still benefit from that training today. I remember being backstage at night when I was so little, being tired or sick and putting my head down to sleep, waiting to go on — but we *always* went on! All of us had ups and downs, but we never forgot who we were, the honors we had received, and 'Mama,' who kept us together . . . No, you can't forget 'Mama'." *END*



Monitor Records has been successful with a series on folk dance and music that includes, l. to r.: Bayanihan, of the Philippines; Lado, the Croatian song and dance ensemble of Yugoslavia; Russia's Moiseyev Co.; the Armenian Folk Dancers, and others.

Report on Dance in the Record Industry:

WHAT SELLS?

BY ROSALYN KROKOVER

What sells records? That is indeed a question. Seasoned record people have been known to poof at an idea for a disc, only to have it backfire at them as one of the best-sellers of all time.

Or, the experts can also go all out for an idea only to have it fall flat on its face as far as the public is concerned.

However, there are a couple of things that are as certain as death and taxes. Put out a *Nutcracker*, *Schéhérazade*, Beethoven *Fifth Symphony* or the last word in just plain sound, and you have it made.

And what about *dance* records? According to representatives of a good cross-section of the record industry, Tchaikovsky ballets and *Schéhérazade* again head the list. Also available are many other recordings of the music of ballet and modern dance works. A third group consists of ethnic and folk dance music. They, too, attract a relatively small, specialized audience.

It seems that the uninformed buyer is not very discriminating. According to our research on the shopping habits of the species, the procedure is as follows: The customer generally asks the clerk what he recommends as the best performance, let us say, of *The Nutcracker*. The clerk tells what he considers the best recording. Then he is usually asked if that is the newest version. If the answer is no, as a rule the customer disregards the recommendation and insists on the most recent issue. For some reason the buyer seems to feel that the newest has to be the best, even in records. The informed buyer naturally knows better. But, that is why, upon checking the catalog, one finds so many versions of the standards. A little-known but interesting fact.

At the time of writing though, it would seem that the companies are resting on their laurels. Not too much is promised for the immediate future.

Heading the list of RCA Victor's best sellers in the dance category are the relatively recent issues of *Schéhérazade* and the *Nutcracker Suite* conducted by Fritz Reiner. Nearly all of the Fiedler discs, with the Boston Pops Orchestra, have had excellent success. These include Chopin's *Les Sylphides*, Strauss' *Graduation Ball*; Kay's *Cakewalk* and *Stars and Stripes*; the Rossini-Resphighi *La Boutique Fantasque*, Ibert's *Divertissement*, and Piston's *Incredible Flutist*. At the very top of that engaging list is a coupling of *Gaîté Parisienne* and the *Gayne Ballet Suite*. Reason? It has unusually fine stereo sound, and the word got around fast.

The new Gould disc of ballet music, with Gould himself conducting his *Interplay*, *Fall River Legend* and selections from the *Latin-American Symphonette*, has had a very good reception. But the magnificent performance of the complete and original *Petrouchka*, conducted by the grand old master, Pierre Monteux, has not attracted the attention it should. Another group that did not ring up too many sales for Victor was Ravel's complete *Daphnis and Chloe* with Munch conducting; Copland's *Appalachian Spring* and *The Tender Land*, conducted by the composer; and a disc called Ballet Music from the Opera. The disc of Schumann's *Carnaval* and Meyerbeer's *Les Patineurs* was disappointing sales-wise, as was Walton's *Façade* and Lecocq's *Mamselle Angot*, along with another one of Robert Russell Bennett conducting Bernstein's dance music from *West Side Story*. But on the credit side was Victor's *Giselle* disc. It had a special type of deluxe packaging job, which may have had something to do with the satisfactory public response.

A company that has done right by the ballet is London, which has Ernest Ansermet, the veteran ballet conductor, under contract. Ansermet has recorded all the Tchaikovsky ballets, several by Delibes, and also the three Stravinsky giants of the Diaghilev days—*Petrouchka*, *Firebird* and *Sacre du Printemps*, as well as other assorted items. Yet to come are the *Daphnis and Chloe Suite No. 2*, coupled with shorter selections by Ravel; and *Schéhérazade* and the *Polovetsian Dances*. There also is promised a disc containing *Graduation Ball* and *Invitation to the Dance*. Of the ballets London has issued there is no question but that the three complete Tchaikovsky sets have been the most popular.

While Columbia, like Victor, has not gone in for three-act complete ballets, the company seems to have done very well with its single discs containing excerpts of popular works. Among Columbia's best-selling records have been excerpts from *Swan Lake*, a *Nutcracker Suite* and *Daphnis and Chloe*, all performed by conductor Ormandy. *Firebird*, led by Bernstein, also has been right up there. Columbia has, from time to time, issued ethnic records. At present Sounds of India, Dancers of Bali and the Azuma Kabuki are in the catalog. Of these three, the last two named

(over)

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have gone well, with the big spurt of sales taking place when the companies were touring in this country.

Thanks to Balanchine, Columbia can fit its forthcoming release of the Brahms *Liebeslieder Waltzes* into the dance category. It is due around April 15, and should be something to keep in mind, what with Serkin and Fleisher playing piano four hands.

An enthusiastic response came from Capitol, which also issues the Angel line, when questioned about dance records. Again, the best-selling discs are excerpts from Tchaikovsky's *Swan Lake* and *Sleeping Beauty*, with Von Karajan conducting, and also Beecham's performance of *Schéhérazade*. Both are on the Angel label. The complete *Sleeping Beauty*, a two-record set conducted by George Weldon, and a complete *Giselle* under the direction of the Russian Yuri Fayer, have had brisk sales. The Robert Irving Pas de Deux disc has held up well; and the only orchestrated version of Barber's *Souvenirs* (choreographed by Todd Bolender), conducted by Efrem Kurtz, has done very well.

A concrete proof of the success of these records is the fact that Capitol is going right ahead and has promised a disc containing suites from Delibes' *Coppélia* and

Other Monitor discs: music of Poland's "Slask"; Moldavian Folk Dances.

Sylvia conducted by Irving (with Yehudi Menuhin playing the violin solos), and a version of Glazounov's *The Seasons*, also conducted by Irving. These should be in the shops sometime during April.

Two other companies that have done a good bit in the field are Mercury and Kapp, especially Mercury. This was the first company to venture forth with complete Tchaikovsky ballets when in 1954 it released its first, *The Nutcracker*, with Antal Dorati conducting. It has since completed the Tchaikovsky series, along with the big three of Stravinsky, Delibes' *Coppélia* and *Sylvia*, and Ravel's *Daphnis and Chloe*. A complete *Giselle*, with Fistoulari and the London Symphony, is in the works. That certainly rounds out an enviable list. What does the ledger show on these? *Nutcracker*, *Swan Lake* and *Sleeping*

(Cont'd on page 54)

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MOISEYEV

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DANCE MAGAZINE'S ANNUAL AWARDS

It is often said that dance is a language without geographical limitations. This is not really so. Movement stylizations, temperaments, artistic climates certainly bespeak geographical distinctions. But it is true that all people understand the dialects of dance so well that once having felt the dynamic charge of artistry across the footlights, foreigners are never again strangers, anywhere. Whether in the U.S. it is the Dancers of Bali doing a "legong" or the Royal Danes in "La Sylphide," or whether it is Ballet Theatre performing "Rodeo" in Kiev or Rod Alexander's company doing "Hoedown" in Afghanistan, a chord has been sounded that evokes a human, personal interest in many thousands, even millions of people.

This kind of response is often a much greater achievement than meets the work of more formal diplomats and ambassadors. Yes, in this world of dizzying change in scientific and social spheres, the dance profession, a relatively tiny area of activity, is also responsible for major changes.

•

With our 1960 Dance Magazine Awards we honor three artists who have served significantly as cultural ambassadors.

What member of the audiences in dance-loving Russia was not affected by the strength and simplicity of Maria Tallchief? And did not feel some personal contact with her country because of her star brilliance?

What American spectator does not feel a closer bond with the Russian people after experiencing the rich vitality of the Moiseyev dancers?

Who among the contemporary-minded European audiences that saw Merce Cunningham perform has been unaffected by his original and persuasive concepts?

Not that a spectator must necessarily accept each new point of view. But, having felt the power of fresh creative resources, one is never quite the same again.

•

Maria Tallchief appeared with New York City Ballet in Europe and the Orient. Last fall, as prima ballerina of American Ballet Theatre, she headed the first U.S. ballet company to appear in the USSR. As modest and musical in performing style as she is dazzling in technique, she represents a national essence. Of American Indian and Scotch-Irish ancestry, the combination of influences in the life of this artist from Oklahoma results in the epitome of the historic aristocratic ballet tradition as it has taken root in this soil.

"It's good." "It's bad." "If you don't like it you can go to the girlie show, more your taste anyhow . . ." The angry voices competed with esoteric music in the rococo atmosphere of Venice's Teatro La Fenice. Experiencing the adventuresomeness of Merce Cunningham's kind of dance, the wit and sensitivity of it, was startling to Europeans. This "second-generation" American modern dancer, a former member of the Martha Graham company, has had his own performing group since 1952. As guest teacher and performer, he has also exercised a considerable influence on dance in U.S. colleges.

Cunningham, whose forays into Europe have been without government fanfare or help of any kind, relates his dance esthetics to the Orient, claims his compositions have no beginning, no end; Igor Moiseyev, proudly supported by the USSR, reaches to the folk arts and blends them with the skills of classic dance.

Moiseyev, a man who had the loving image of creating a style and a company drawn from the folk dance and song of his country, was at one time ballet master of the Bolshoi Ballet, and still is one of its choreographers. Part French, worldly in point of view, he absorbs material wherever he goes. There are currently about 160 dances in his company's repertoire. On the day he arrived in this country, at a press interview, he denied that jazz was an American folk idiom. When the company left, consistent with his statement, they did the "Virginia Reel" as an encore. But, reacting as an artist to the American scene, Moiseyev, following his return to Russia, added to the repertoire a number based on American rock 'n' roll. Supposedly critical of American jazz dance, the "N.Y. Times" report of its Moscow premiere on March 7, 1961 said: "It brought the company its most enthusiastic applause of the evening. The audience seemed to relish its originality and fast-paced rhythms more than the social parody."

•

The Dance Magazine Awards are a tribute to gifts of great talent respectfully, honestly used. Past Award Winners have been: Max Liebman, "Omnibus," Tony Charmoli, "Adventure" (television-1954); Moira Shearer, Gene Nelson, Jack Cole (motion pictures-1955); Agnes de Mille, Martha Graham (1956); Lucia Chase, Alicia Markova, José Limón, Jerome Robbins (1957); Alicia Alonso, Doris Humphrey, Gene Kelly, Igor Youskevitch (1958); Dorothy Alexander, Fred Astaire, George Balanchine (1959).

With professional, as well as personal, respect and admiration, we add the names of Maria Tallchief, Merce Cunningham, and Igor Moiseyev.

The occasion of the presentation of the Dance Magazine Awards, on April 28, will be reported on in the June issue.

MERCE CUNNINGHAM

dance innovator whose visual concepts and performing language have influenced a generation of choreographers . . . and have given European audiences a stimulating image of contemporary American dance

Born in Centralia, Wash. Father C. D. Cunningham, Irish; mother Slavic. Family not theatrically inclined. Studied piano for 5 years. Graduate of Centralia High School; 1 yr. at George Washington Univ., Washington, D. C.

During high school, student of local teacher Mrs. J. W. Barrett—tap, folk, exhibition ballroom. Studied 2 years at Cornish Sch. of Fine and Applied Arts, Seattle. Performed locally, incl. amateur shows, and on a brief vaudeville and night club tour of Oregon and Calif. Danced in Lester Horton's *Conquest*, Mills College, summer 1938. Studied summer, 1939, at Bennington Sch. of Dance; asked by Martha Graham to come to N. Y. and be in her co. Soloist with Graham co. 1940-45. Created roles incl. the Acrobat in *Every Soul is a Circus;* Christ Figure in *El Penitente;* March in *Letter to the World;* Revivalist in *Appalachian Spring.* While with Graham also studied ballet intermittently at School of American Ballet, where (1947-48) taught weekly class in modern dance.

Began choreographing in 1943 (see list of works). Has worked independently since leaving Graham co., at first primarily alone, since 1952 with his own co. Has collaborated with avant-garde ("prepared piano") pianist-composer John Cage, made solo U. S. tours with him 1948, 1949, 1951. Also used music of numerous contemporary American and European composers, incl. commissioned scores from Earle Brown, Morton Feldman, Alexei Haieff, Lou Harrison, Ben Weber, others.

Noted for experimental work, particularly for "choreography by chance" — first in the arrangement of short dances within a work in *16 Dances for Soloist and Company of Three* (1951), and then in the actual construction of the dances, as in *Suite by Chance* (which also has first pure electronic sound score, commissioned from Christian Wolff). His excerpt from Pierre Schaeffer's *Symphonie Pour Un Homme Seul* (also a "chance" work) was first presentation of *musique concrète* in U. S. Says Mr. Cunningham: "Any explicit expressive meaning was left to the continuity as it arose out of the application of the chance elements to the materials. The dancers themselves, as they provide the continuity, provide the expression; the action of movement is expressive, but what it expresses is determined individually."

Has given classes, lecture-demonstrations and programs (solo and with co.) in numerous U. S. colleges and universities. This summer will be his fourth (1958-61) in residence at the Connecticut College School of Dance, teaching, and with co. participating in American Dance Festival. Was dancer-in-residence (Dec. '58-March '59) at U. of Illinois, Urbana, participating with co. in its Contemporary Arts Festival. Received Guggenheim Fellowship for Choreography in 1954 and 1959. Summer teaching and performing includes at Perry-Mansfield (1944), Black Mtn. College (1948, 1952-53), Idyllwild Arts Foundation (1954-57), Jacob's Pillow (1955-56), and Conn. College. Teaches at his NYC studio. Performances with co. include a week at N. Y.'s Theatre de Lys, Christmas, 1953, many N. Y. concerts, and a transcontinental tour (with John Cage and David Tudor), fall 1955. Co. personnel in recent years: Carolyn Brown, Viola Farber, Marilyn Wood, Judith Dunn, Remy Charlip.

Foreign activities: Performance at Vieux Colombier, Paris, 1949. Guest instructor for Mexican government to Ballet de Bellas Artes, Mexico City, spring 1956. Performances (with Carolyn Brown, John Cage & David Tudor) in Stockholm, Brussels and Hamburg, fall 1958; in Venice, (Int'l Festival of Contemporary Music), Berlin, Munich, Brussels and Cologne, fall 1960.

Nearly complete list of works (s=solo; others mostly for Cunningham & Co.): *The Wind Remains* (a zarzuela: 1943); *Totem Ancestor* and *Root of an Unfocus* (s), *Four Walls* (1944); *Idyllic Song* and *Mysterious Adventure* (s; 1945); *Fast Blues* and *Dream* (s), *Princess Zondilda* (trio; 1946); *The Seasons* (a ballet for Ballet Society; John Cage music, Isamu Noguchi costumes and decor), *Dromenon* (1947); *The Monkey Dances* (s), *A Diversion* (1948); *Two Step* (s), *Amores* (with Tanaquil LeClercq), *Games* (with LeClercq and Betty Nichols; 1949); *Orestes* (s), *Pool of Darkness* (1950); *16 Dances for Soloist and Co. of Three* (1951); *Variation* and *Solo Suite in Time and Space* (s), *Les Noces*, excerpt from *Symphonie pour un Homme Seul* (later called *Collage*), *Suite by Chance, Ragtime Parade* (1952); *Untitled Solo, Septet, Banjo, Dime a Dance, Fragments* (1953); *Minutiae* (1954); *Lavish Escapade* (s), *Springweather and People* (1955); *Suite for Five, Galaxy, Nocturnes* (1956); *Changeling* (s), *Labarinthine Dances* (1957); *Summerspace, Antic Meet, Night Wandering* (duet), *Poems of White Stone, Gambit for Dancers and Orchestra* (1958); *Rune* (1959); *Waka* and *Hands-Birds* (solos for Carolyn Brown), *Crises* (1960).

Published articles: "Time, Space and Movement" in *Transformations;* "A Technique for Dance" in *The Dance Has Many Faces;* "The Impermanent Art" in *7 Arts.*

IGOR MOISEYEV

who has molded Russian folk material into a new and stirring theatrical form . . . The tours of his unique company have helped to build a firmer bridge between the Soviet Union and the United States

Igor Alexandrovich Moiseyev. (A strict disciplinarian, often called "Czar Igor Alexandrovich" by students & co.) born Jan., 1906, in Kiev, to Russian lawyer and French-Moldavian seamstress. Family moved to Paris, lived there till he was 7, returned to Russia. Speaks excellent French, likes to refer to himself as "one-fourth Frenchman." First encounter with theatre in Paris, where mother helped sew costumes for Théâtre du Chatelet.

Showed early talent for dance; parents enrolled him in Bolshoi Theatre Choreographic School, graduated at age of 18 in 1924. Became leading dancer with Bolshoi Ballet. Appeared as Raoul in *Theolinde*, Joseph in *Joseph the Beautiful*, Mato in *Salammbo*, the Phoenix in *The Red Poppy*, and in many other solo parts. Also began choreographing for the Bolshoi. Ballets included *Sallambo* (1932), *Three Fat Men* (1935), and numerous opera ballets. Stressed principle of story-telling; critics praised works for theatrical form and choreographic inventiveness. From 1936-39 was ballet master of the Bolshoi Theatre.

Showed early interest in Russian folk dance, traveled extensively throughout USSR studying local folk customs and dance. In 1936 asked by government to organize nationwide 1937 folk dance festival in Moscow; much success. Moiseyev then assembled 30 dancers (the cream of the amateur folk dancers, plus some ballet dancers) into a permanent group called the Moscow State Folk Dance Co. (which now bears his name, and of which he is permanent director and principal choreographer); also formed school in conjunction with Bolshoi Ballet School for study of national dances and ballet. Co. toured USSR, gradually developing repertoire of about 160 works representing many of 180 ethnic groups in USSR. Says Moiseyev: "We do not attempt exact renditions or copies of folk materials. We try to present a synthesis and summary of a national character, a reflection of the folk culture, history and spirit." Co. grew to about 100 (average age 23); largest folk dance co. in world, and the first of numerous professional Soviet troupes. Co. home is Tchaikovsky Theatre, Moscow.

After World War II the Co. toured Europe. Moiseyev found material wherever he went; Co. has whole program of foreign dances (including "Virginia Reel", which was premiered last performance at Metropolitan Opera House). Appearances in Paris and London in 1955 brought Moiseyev Dance Co. first outstanding international success outside Iron Curtain. Brought to U.S. by S. Hurok as part of U.S.-USSR cultural exchange program for 11-week tour, 69 performances in 11 cities, beginning April 14, 1958 at the Met. Was first Soviet, largest foreign, co. to appear here. Unprecedented success. Every performance SRO. Seen by 450,000; grossed $1,600,000, thought to be a record for any theatrical attraction. Also seen by millions in a full-hour program on Ed Sullivan Show, June 29, 1958 (later given repeat showing). Appeared at Brussels World's Fair.

Following return to Russia, Moiseyev gave 3½-hour speech on "The Cultural Life in America" (summary appeared in *N.Y. Times*) to audience of 600 artists. Soviet government found report too enthusiastic, reprimanded him for it.

Co. returns to U.S. spring '61, again under Hurok management and as part of cultural exchange agreement. Opens 10-week tour April 18 at the Met.

Moiseyev holds 3 Stalin Prizes (1942, 1947, 1952), the title of National Artist of the Soviet Union, and the Order of Lenin (1958), as well as numerous awards from other nations. In addition to directing his own co., he choreographs for the Bolshoi Ballet (latest work was *Spartacus*, 1958), directs national and regional folk dance festivals, works with amateur groups, and serves as judge at international festivals.

Married to Tamara Zeifert, a soloist with the Moiseyev Co. Daughter Olga, 17, is student at the Bolshoi Ballet School.

MARIA TALLCHIEF

Star with a truly American flavor, whose qualities of elegance, brilliance, and modesty enabled her to make a distinguished contribution to the recent cultural mission of American Ballet Theatre in Europe and Russia

Born 1925 in Fairfax, Okla., small town within Indian reservation. Grandfather full-blooded Osage Indian chief. Father, Alexander Tallchief, full-blooded Osage; mother Scotch-Irish. Indian family name Ki He Kah Stah Tsa. Sister Marjorie Tallchief (2 years younger; currently a leading ballerina of Paris Opera Ballet). As children both learned and performed Indian dances. Mother interested in arts, gave both early training in music and dance, in which they showed much talent. In 1933 family moved to Los Angeles so girls could have professional training. Maria trained to become concert pianist, gave recitals at Beverly Hills High School (of which she is a graduate), and performed as solo guest pianist with small local symphony orchestras. Studied "stage dancing" (acrobatics, Spanish, tap, ballet) with Ernest Belcher. At 12 began to study ballet with Bronislava Nijinska (and later with David Lichine). At 14 decided to become dancer; gave full-evening recital—half dance, half piano. A year later, 1940, made first professional appearance, a solo in Nijinska's *Chopin Concerto* at Hollywood Bowl. "I realized I didn't care a bit about sitting planted at the piano—and I love ballet. I like to be active and moving."

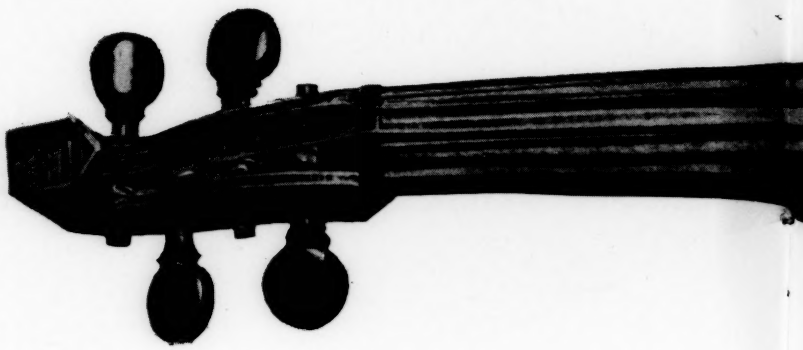
With Ballet Russe de Monte Carlo: Joined corps in 1942, worked up to soloist rating. Some people suggested she change name to Tallchieva. In 1946, George Balanchine was guest choreographer for co., discovered Tallchief's dance qualities and began to develop her talent. (Her lithe physique, long slim legs, strong technique, stamina, and musicality make her an ideal "Balanchine dancer.") Danced in Balanchine's *Ballet Imperial, Baiser de la Fée, Serenade, Danses Concertantes, Mozartiana* and *Night Shadow* (created role of Coquette); also in non-Balanchine *Le Bourgeois Gentilhomme* (Danse Indienne; 1944), *Virginia Sampler* (Unidentified Lady on Horseback), *Les Sylphides, Gaité Parisienne, Snow Maiden, Scheherazade.* Left co. in 1947. Returned as prima ballerina, 1954-55 season.

With New York City Ballet: Joined as ballerina in 1947, when co. was called Ballet Society (following year it became NYC Ballet). Created leading roles in many Balanchine works, including *Symphonie Concertante* (1947), *Capricorn Concerto* (Earth), *Orpheus* (Eurydice; 1948), *Symphony in C, Bourrée Fantasque* (1949), *Firebird, Prodigal Son* (Siren; 1950), *Jones Beach* (a Balanchine-Robbins work), *Capriccio Brillant* (1951), *A La Francaix, Swan Lake,* Act II, *Caracole* (1952), *Scotch Symphony, Harlequinade Pas de Deux, The Nutcracker* (1954), *Pas de Dix* (1955), *Allegro Brillante* (1956), *Gounod Symphony* (1958), and *Cuba* (in "Pan America"; 1960); also in Jerome Robbins' *The Guests* (1949) and Todd Bolender's *The Filly* (1953). Appeared as leading female dancer with NYC Ballet in tours of Europe in 1950, 1952, 1953, 1955, 1956, and Japan, 1958. Left the co. Feb., 1960. Her diamond-like glitter, particularly in abstract works, brought reactions ranging from "cold" to "overwhelming."

With American Ballet Theatre: Was guest ballerina for spring, 1949 season. Joined co. for summer 1960 tour of Europe and Russia, first as guest artist, then as prima ballerina. With ABT has shown interest and ability in dramatic ballets, has danced in Birgit Cullberg's *Miss Julie* and *Lady from the Sea, Swan Lake, Black Swan Pas de Deux,* and *Grand Pas-Glazounov.* Recognized in Russia as epitomizing the aplomb, brilliance and dignity of the American style. Has been appearing with co. on winter 1960-61 U. S. tour.

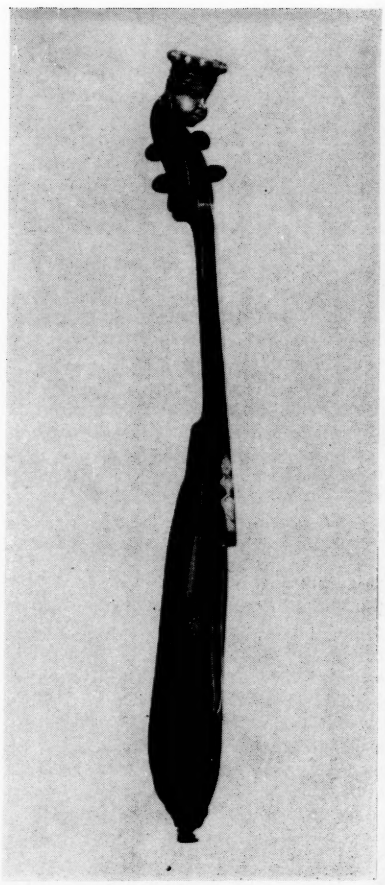
Has made guest appearances with many ballet companies and symphony orchestras, and on TV. Was guest artist at Paris Opera, summer, 1947, when Balanchine was guest choreographer, dancing in his *Apollo, Serenade, Baiser de la Fée,* and *Palais de Cristal* (Symphony in C). Danced Anna Pavlova in film *Million Dollar Mermaid* (1952).

Married George Balanchine, August, 1946; divorced, fall of 1950. Married private airline pilot Elmourza Natiroff; divorced. Married Henry C. Paschen, Jr., Chicago construction co. executive, June 1956. Daughter Elise born Jan. 4, 1959.



THE POCHETTE

THE DANCING-MASTER'S FRIEND AND COMPANION



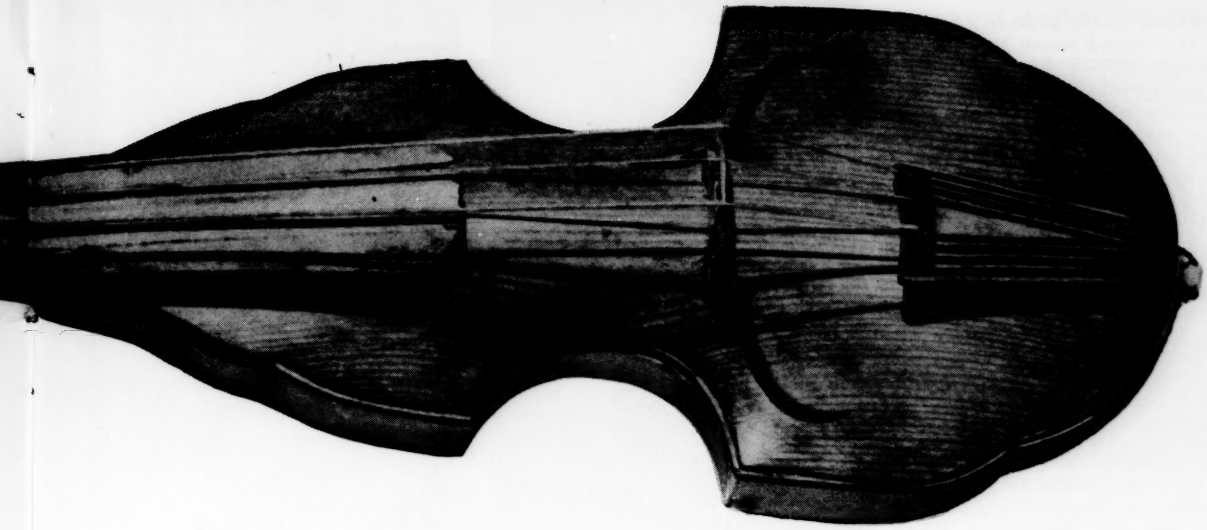
In the age of the gentle minuet, the gay rigaudon, and such sister court dances as the courant, gavotte and passepied, ballet dancing and the social dance were much closer to each other than they are today, and dancing masters frequently taught both.

Seventeenth and eighteenth-century European instructors of the art generally accompanied their pupils with the violin, or with the *pochette*—a miniature violin.

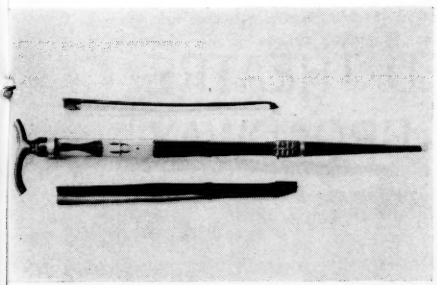
The word pochette comes from the French *poche*, for pocket. De Furetiere's dictionary (1690) defines it as a "petit violin que les maitres à danser mettent dans leur poche quand ils vont monter en ville" (a little violin that dancing-masters put in their pocket when they go to town). The pochette was known in England as a kit, in Germany as a *taschengeige*, and in Italy as a *sordino*. Small enough to be carried in the pocket of a formal tail coat when the dancing master came to give his class at the home of his pupil, it generally was from 15 to 20 inches in length, with the bow approximately 15 to 17 inches. The smallest at the world-famed Metropolitan Museum of Art, in New York City, which has about forty pochettes in its possession, is 1 inch wide by 9 inches long. Pochettes and their bows were often beautifully embellished with ivory, tortoise shell, or other ornamentation. Their cases were lined with satin or velvet. Some dancing-masters became well known for their ability to play the instrument, and compose for it, too. Often they simultaneously played it while demonstrating steps for the instruction of the pupils.

With the general introduction of the piano in the late 18th century, pochettes gradually became collector's items and museum pieces—echoes of another, more formal day.

L. T.



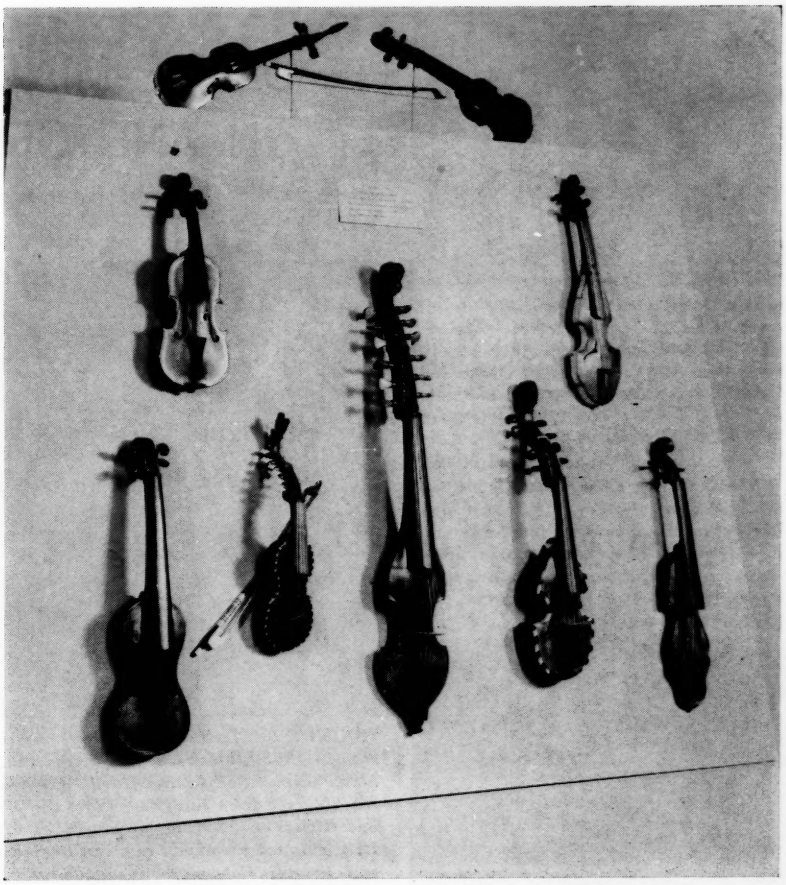
An actual size photo of an early 18th-century French pochette[1].



Above: This German miniature, with bow and case, all fit together to form an imitation walking stick[1].

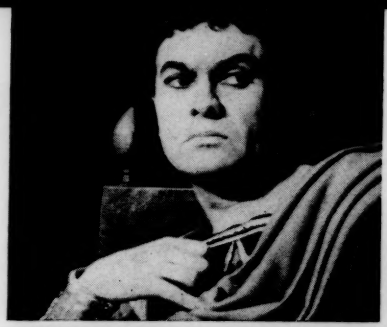
Left: An ornately decorated 18-century Italian sordino[2]. *Inlaid with ivory, and with an ebony fingerboard and tailpiece, it has the head of a crowned Moor carved at its top.*

Right: A display case of pochettes in the Music Gallery of N.Y.'s Metropolitan Museum of Art.



1. Metropolitan Museum of Art, Gift of Mrs. John Crosby Brown. 2. Metropolitan Museum of Art, Purchase, Rogers Fund, 1956.

Right:
***LA COMEDIE FRANCAISE:** In a Feb. 21-March 12 S. Hurok season at N.Y.'s City Center, followed by a short tour of Eastern cities, France's government-subsidized troupe (founded in 1680) proved to be brilliant, varied, enormously impressive in mvt.-oriented acting. Upper left: Robert Hirsch as Nero in Racine's "Brittanicus." Upper right: M. Hirsch, as a dashing man about town in Feydeau's hilarious 1896 farce "Le Dindon," converses with Louis Seigner, who played a huffing, puffing ex-Army officer. Lower right: Seigner in the title role of Moliere's comedy "Tartuffe." Lower left: Robert Hirsch as Scapin, and Michel Aumont as Geronte, in "Les Fourberies de Scapin," Moliere farce directed to accent lively movement and witty highjinks.*



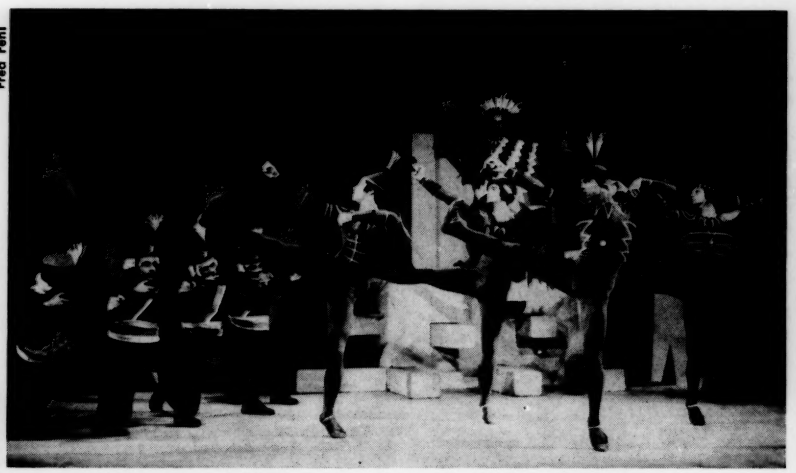
***"SHOW GIRL":** Comedienne Carol Channing's revue (with Jules Munshin and Les Quat' Jeudis) has been doing well since its Jan. 12 Broadway opening. Miss Channing, who is very clever at catching inflections of period dance, is seen here in "That Was a Darn Fine Funeral," a take-off on R & H musicals.*

***COMING UP:** Two big Broadway musicals are still due this season. "Donnybrook" (below, in rehearsal, with Carol Sherman, Mickey Gunnersen and Marissa Mason aloft, and dir.-choreog. Jack Cole at right) opens May 18. "Carnival," Gower Champion dir.-choreog., opens April 13.*

Eileen Darby-Graphic House

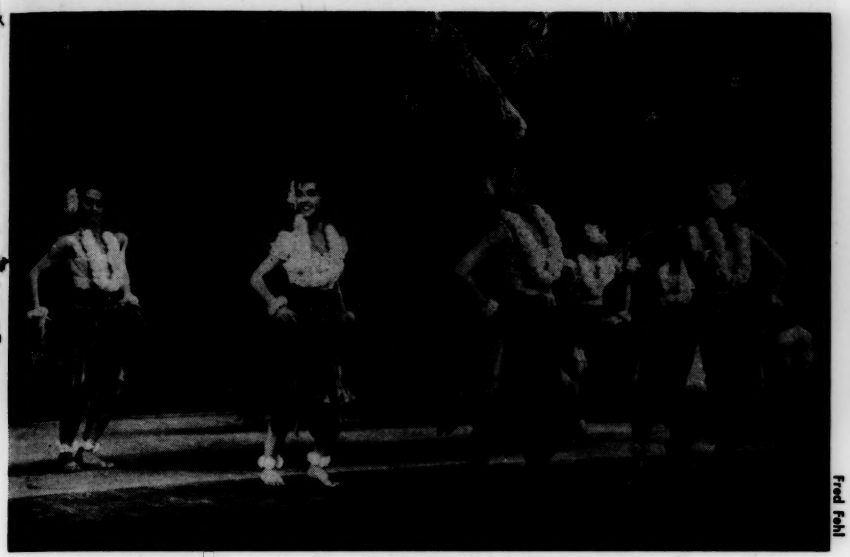
DANCE-MINDED THEATRE ON AND OFF-BROADWAY

Some recent events in an erratic season



Fred Fehl

***"BALLET BALLADS,"** music by Jerome Moross, lyrics by John Latouche, was first seen in 1948. Redone, it had a cool January reception at the East 74th St. Theatre. Mavis Ray's "Red Riding Hood Revisited" replaced Katherine Lits's "Susannah and the Elders"; John Butler's "Willie the Weeper" was originally done by Peter Godkin; and Glen Tetley's "The Eccentricities of Davy Crockett" (above), was formerly by Hanya Holm. Principals in a cast of fine dancers were Veronika Mlakar, John Smolko, and, notably, Carmen de Lavallade.*



Fred Fehl

"13 DAUGHTERS": Set in Hawaii, this lively, lavish, corny show about a distraught father with 13 daughters has choreography by Rod Alexander, assisted by Honolulu teacher Nona Beamer. Lead dancers in the musical, which opened March 2 on Broadway and has had uncertain going, are Richard Tone and Isabelle Farrell.

"KING OF THE DARK CHAMBER": This symbolic play by Indian poet-philosopher Tagore opened Feb. 9 at the off-B'way Jan Hus Theatre to a warm reception. Embellished with movement in the native idiom as stylized by Leticia Jay, choreography is by Bhaskar, who dances the only formal dance number. L. to r.: Eydie Renaud, Surya Kumari, Madhur Jaffrey, and Rhani Sanford.

"TWO FOR FUN" is the title of the evening of entertainment by dance satirists Mata and Hari which started a 6-wk. run mid-Feb. at the Madison Ave. Playhouse. Above: "Going Steady," one of the sharp miniatures in an almost all new program by the husband-wife team.

Friedman-Abeles

"WILDCAT": Lucille Ball, above with Don Tomkins, is an oil speculator who strikes it rich in a TV-type B'way musical which opened Dec. 16. Not in top form, Michael Kidd directed and choreographed; Swen Swenson and Al Lanti are featured dancers.

"DOMINO FURIOSO": The commedia dell'arte vignette by Valerie Bettis was the panned part of a twin bill, with the Edward Albee play "The American Dream," for a short Feb. run at the off-B'way York Playhouse — where the play now continues along with another Albee one-acter. Below, top: Valerie Bettis and Duncan Noble; Bottom: J. C. McCord and Patricia Birch (see Brief Biography).

Friedman-Abeles

Left: "Everybody dance" — the audience has its turn during the Folk and Square Dance evening, part of Westchester Dance Festival. Right: "Four Temperaments," performed by the Bennett Conservatory Dancers during the Festival's Saturday afternoon Showcase Production, a program designed to explore varieties of dance being taught throughout the community.

REGIONAL BALLET—USA

A Monthly Feature

FROM SWIMMING POOLS AND SHADED GLENS

Westchester Dance Festival: America's first county-government-sponsored dance event; February 18-19, 1961.

BY DORIS HERING

The County of Westchester is an expanse of 457 square miles north of New York City. It has 46 communities; 806,386 people.

On a Sunday morning, one can set out along a tree-lined lane and come upon rocks, a beach, a sea. Or one can walk on concrete past tumble-down porches and struggling flowerbeds. Some Westchester housewives work as domestics to make ends meet. Others spend their afternoons at the Horseshoe Harbor Yacht Club or the Westchester Country Club. Some children have their own telephone answering services, and some adults build their homes by the sea, yet still own swimming pools.

Out of this area of peaceful villages and heavy commuter contact with New York City—out of these contrasts came the Westchester Dance Festival. It reflected the contrasts.

The participating performers included five-year-olds and fifty-year-olds. They included young women who rehearse when they can find baby-sitters and twelve-year-olds who study dance every day. There were boys in war paint and mature men in *lederhosen*. There was traditional ballet to Tchaikovsky and modern dance to an original percussion score.

The events were spread over two days, beginning with a panel discussion on Saturday morning, February 18, and concluding with champagne late Sunday night. It all took place at the County Center, White Plains, New York.

The Festival was sponsored by the Westchester County Recreation Commission. And this marks the first time a governmental agency (albeit a local one) has taken dance formally under its wing. This fact, among others, distinguishes the Westchester Dance Festival from the Regional Ballet Festivals, which have been taking place for the past six years. The Regional Festivals are supported by individual fund raising efforts and by ticket sales.

The catalyst for the Westchester Festival was Miss Vivian O. Wills, Assistant Superintendent of the Recreation Commission. Following the progressive policies of the Commission, headed by Dr. Sal J. Prezioso, Miss Wills had for some time beeen observing dance activities in the county—especially those of the Westchester Dance Council. This eight-year-old service group fosters workshops, scholarship auditions, guest speakers, and the importation of professional performers from New York.

One of the Council's most dynamic members, Jeanne Wechsler, met with Miss Wills last year to discuss the possibilities of a festival. Before too long, Mrs. Wechsler found herself in the role of Festival Chairman, presiding over a committee of twelve.

A letter went out from Dr. Prezioso inviting all teachers in the county to participate by sending groups to audition for

PHOTOS BY JACK MITCHELL

Top: "Dance Vivace," choreographed and performed by Dancers Four as part of the Showcase Production. Bottom: "Earthquake," danced to an original percussion score by Bettie Erda's Pleasantville Group.

Top: "Tortoni," a jolly bit of Offenbachiana by three students of the Lorna London School of Ballet. Bottom: "Kilakila Haleakala," Hawaiian interlude by students of the Lani School of Hawaiian Dance.

Above: "Caprice," devised by Jennifer Muller (left) for her contemporaries in the Halsted Dance Group. Below: "Red Riding Hood" takes to jazz by members of the Fox Lane Modern Dance Club.

the two festival programs. Because the aegis was official, rather than private, teachers who would otherwise have been suspicious of the project, were eager to cooperate.

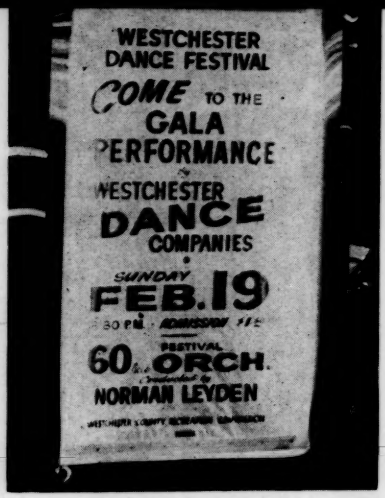
The result was a sequence of four lively events effectively illustrating the basic purpose of the Recreation Commission—"to provide and encourage the organization of leisure time activities for people of all ages."

First: an exchange of ideas—in a panel discussion on "Dance and the Community," presided over by Dr. Sterling Callisen, President of the Parsons School of Design and Chairman of the Dance in Education Fund. The participants were Bessie Schonberg, Director of Theatre and Dance at Sarah Lawrence College; Helen Wicks Reid, Founder and Executive Director of the National Council of Dance Teachers Organizations: and Walter Terry, Dance Critic of the New York Herald Tribune.

In discussing "The Artistic Standards of Dance," Miss Schonberg, a pioneer in the teaching of dance on the college level, maintained that in the fostering of artistic standards, emphasis should be placed on the role of parents and teacher. While in the professional world, the performer is all-important, on the community level, it is the teacher who holds the strategic position. And it is the obligation of the parents to acquire sufficient knowledge to be able to evaluate the skill of a teacher.

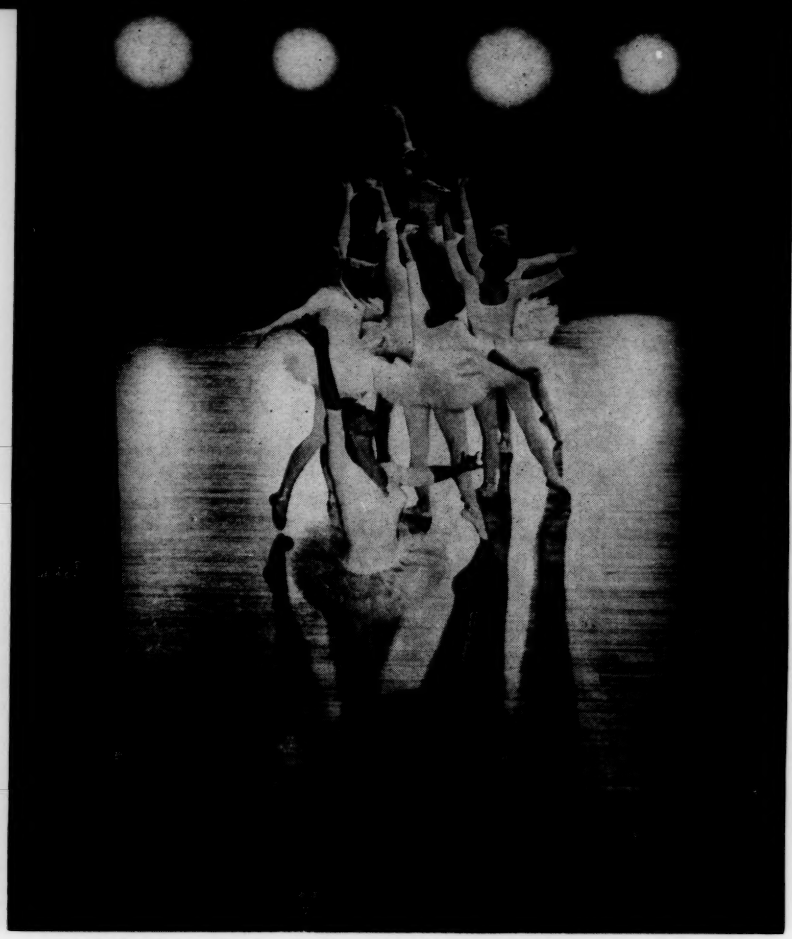
Among the yardsticks for appraising a teacher, Miss Schonberg included artistic integrity, a creative attitude (accompanied by open-mindedness and willingness to experiment), and not too much effort expended upon dazzling the parents with fancy recital costumes and flashy routines (often to the detriment of the child's development).

(Over)



Gala Performance: Final event in the two-day Westchester Dance Festival, Feb. 18-19.

Westchester Ballet in a section of "Lighten Mine Eyes," by director Iris Merrick.



Lorna London School of Ballet seniors in Miss London's "Dance Classic"

Helen Wicks Reid, whose topic was "Is Dance Vital to the Community?", spoke not only in her capacity as president of an organization that has been working for basic standards in the teaching of dance, she spoke also from her experience as an independent teacher.

In outlining the teaching problems encountered at various age levels, she observed that the pre-school and kindergarten children used to be too exuberant. But now they seem unusually passive. Mrs. Reid blames this change on excessive television watching. And so she feels that they need dance training to bring them into focus with reality.

At the junior high school level, the problem of dabbling in too many activities comes into play. At this point the dance teacher can work toward inculcating a respect for craft and for discipline.

From this, Mrs. Reid expanded her discussion into the problem of teaching standards, which the National Council has been handling through the issuance and revision of teacher examinations. She also brought up the question of misunderstanding and suspicion between the private teachers and the recreation boards which offer dance classes at very nominal rates. It was agreed that the Westchester Commission has set a fine example for other communities by not offering dance classes, but in offering special outlets (like the Festival) for the results of private teaching.

Walter Terry, in talking about "Building a Dance Audience," coined the slogan, "Exploration, Exploitation, Exposure," indicating that the community has the threefold task of ferreting out dance talent, making sure that it receives adequate training right in the community, and providing sufficient performing outlets.

And that, one might say, was the basic premise of what was to follow . . . to offer an outlet for the various dance resources in Westchester—and to expose more people to more kinds of dance.

The two principal programs were quite different in format and in the experience-level of the dancers. The Saturday afternoon Showcase Production was modest and informal. It took place on the floor of the County Center, with the audience of four hundred semi-circled around it. The Sunday evening Gala Performance was fully staged and costumed. Its purpose was to attract a general audience. Both performances were pre-selected by committees who were concerned with minimum

quality and with balanced programming.

The Showcase offerings were framed by a narration outlining the background of the teachers involved. In addition to the diversity of their backgrounds, it was interesting to note how many have continued their studies. Each teacher introduced her own group with remarks about its level of training and what it was trying to accomplish.

The youngsters of the Fox Lane Modern Dance Club, directed by Vija Martinsons, devised their own choreography. It was a perky jazz version of *Red Riding Hood* to excerpts from Robert Prince's "N.Y. Export Op.: Jazz." The work was selected for its awareness of the skills of a group of high school students who are accepted into the club solely on the basis of interest.

Also responsible for their own choreography were the Dancers Four, whose *Dance Vivace* was done to a section of Henry Cowell's "Symphony #4." Here the range of experience was far wider. These young matrons have had dance training since childhood. All now attend Steffi Nossen's adult class. Their work was reflective of the current musical comedy trend—an alliance of ballet and modern techniques.

Classic ballet had two representatives—Lorna London and Carmen Peers. Miss London's *Tortoni* was an ideal example of performing material for very young children. Danced in soft ballet shoes, it gave the children a fair amount of challenge in both unison dance and solo. And most significant of all, it retained their spontaneity, their sense of play.

These children study once a week, while the four girls in Miss Peers' Dance Arts Group attend class as much as every day. They performed the *Dance of the Cygnets* with discipline and seriousness.

Rather complex modern dance works were offered by Bettie Erda and Fanya Del Bourgo. Mrs. Erda's Pleasantville Group consists of high school girls who meet with her for one hour weekly. While the girls offered ideas during the creation of the work, called *Earthquake*, the core was Mrs. Erda's. It revealed remarkable cohesion among the dancers.

Miss Del Bourgo's Bennett Conservatory Dancers also meet once a week after school. Their work to Hindemith's *Four Temperaments* made positive use of the vitality and exuberance of young people.

In *Caprice*, by the Halsted School Group, one had an example of a work by three young girls who have gone on to concentrate on dance. The choreographer, Jennifer Muller, has performed with the Pearl Lang Company. Principal difference between this and the other compositions was, as could be expected, a richer vocabulary and a more confident use of technical materials. *Caprice* had an original score by Tamara Brooks, while *Earthquake* had one by Max Neuhaus.

As a welcome change of pace there were the Lani Hawaiian Dancers, a charming quintet of youngsters performing traditional forms staged by their teacher, Lani. The quality of their dancing was at once modest and outgoing.

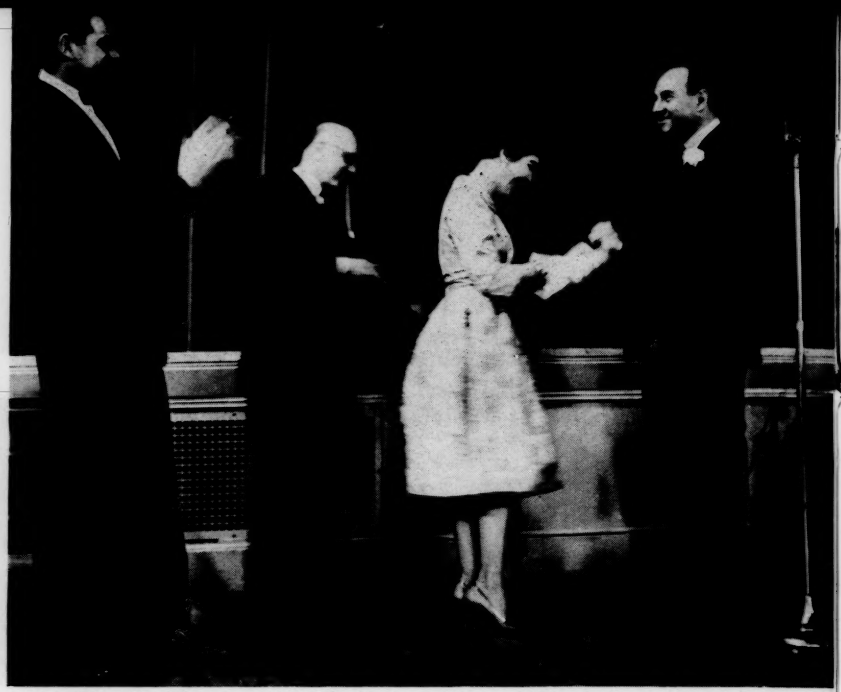
On Saturday night there was a program of a type often sponsored by the Recreation Commission. It consisted of folk and square dance, with demonstration groups and audience participation led by Prof. Richard Kraus of Columbia University. Prof Kraus organized an impressive even-

The Seven Dancers in Elizabeth Rockwell's "Mathematica Sublima."

The Trio de Ballet in "Ballad for Three" choreographed by the dancers, Polly Harding, Helen Heineman, and Barbara Sandonato.

The Steffi Nossen Dance Company in Miss Nossen's "Concerto in D Minor." The group also concluded the Gala with Miss Nossen's "Waltz Fantasia."

"Dance and the Community," a panel discussion presided over by Dr. Sterling Callisen (right), opened the Westchester Dance Festival. Speakers (l. to r.) were Bessie Schonberg, Director of Theatre and Dance at Sarah Lawrence College; Walter Terry, Dance Critic, New York Herald Tribune; and Helen Wicks Reid, Founder and Executive Director, National Council of Dance Teachers Organizations.



Jeanne Wechsler, Chairman of the Festival, receives a certificate of appreciation from The Hon. Edwin G. Michaelian, County Executive. Approving bystanders are Mrs. Wechsler's husband and Dr. Sal J. Prezioso, Superintendent of the Westchester County Recreation Commission.

ing in which some four hundred people danced or observed.

Perhaps because the males were conspicuously lacking on the other dance programs, we were especially gratified at the male turn-out for this one. And it proved that, given the right context, American males are as enthusiastic about dancing as are their European and Oriental counterparts.

Among the exhibition groups was the Waconda Indian Club of the Fox Lane School. Led by Bob Queen, the group of thirty-five, most of them boys, make their own costumes and perform with seriousness and remarkable technique. In May, this group celebrates its tenth anniversary with a full-scale production called *Dance into Sunset.*

The Sunday night Gala was planned to indicate the top performing and choreographic talent in the county. And so it is being evaluated with this stricter dimension in mind.

With one possible exception, the selections were most apt. The exception was *Mathematica Sublima* staged by Elizabeth Rockwell for The Seven Dancers. Starkly costumed in black tights and black and white tunics, the septet performed with enthusiasm. And the choreography, despite its Euclidean title, remained nicely within their capacities. But the limited time they spend on dance really qualified them for the Showcase Production.

Two of Westchester's leading dance-educators, Steffi Nossen and Iris Merrick, were each responsible for a pair of offerings. Miss Nossen's Dance Company performed the Vivaldi *Concerto in D Minor* and a *Waltz Fantasia* to an original score by the company's musical director, Jess Meeker.

Miss Nossen's approach is solidly professional. Matters of grooming are impeccable. Projection is direct and constant.

Of her two works, the Vivaldi Concerto was choreographically the more original. There was a strong sense of spatial counterplay, a varied use of levels. It was, in fact, one of the few works to make secure use of elevation. But in this, as in the more lyric *Waltz Fantasia,* the emphasis was on strength in the legs, with the arms rather static. *Waltz Fantasia,* with its softly draped costumes, attempted to underscore the feminine dimension in dance. While charmingly performed, its dance materials were not sufficiently varied, nor did they build to an adequate climax.

Iris Merrick, artistic director of the Westchester Ballet seems to have a somewhat contradictory approach to the stage. It was manifest in her original work, *Lighten Mine Eyes,* created to "Concerto for Trombones" by Norman Leyden, director of the Festival orchestra. And, to a lesser degree, in the *Black Swan Pas de Deux* staged for two of the company's dancers by Sofia Firsova.

Miss Merrick trains her dancers in a strong, Slavic approach to movement—in bold gestures, high extended legs, zestful phrasing. But their emotional projection does not equal their physical address. In the *Black Swan Pas de Deux,* Anita Goldsmith easily encompassed the flamboyance and strength of Odile, but she seemed to have little understanding of its dramatic orientation. Barry Edson, who partnered her, has improved immeasurably during

Right: Choreographers of the Sunday night Gala Performance: Elizabeth Rockwell, Iris Merrick, Steffi Nossen, Lorna London.

Left: Vivian O. Wills, Assistant Superintendent of the Recreation Commission chats with Bessie Schonberg of Sarah Lawrence College.

Right: Teachers whose groups participated in Saturday afternoon Showcase Production join the program's moderator, Doris Hering, in a final bow. L. to r.: Bettie Erda, Vija Martinsons, Carmen Peers, Lynette Muller, Fanya Del Bourgo, Lorna London, Lani, Miss Hering, Steffi Nossen.

Experts both — Prof. Richard Kraus of Columbia University and his daughter conduct Folk and Square Dance Event.

James Selva, who with his wife, Rose, cohosted a champagne supper to conclude the Festival, joins Rudolf Orthwine, publisher of Dance Magazine.

the past year. In his solo, the jumps were perfectly equilibrated, the entrechats finely articulated. And his manner radiated princely breeding.

The choreography for *Lighten Mine Eyes* evoked a poetic stage-picture, but it seemed, in its gentleness, quite unrelated to the effusive score. And there was a tendency to begin promising movement themes but not to develop them.

Three young dancers, Helen Heineman, Polly Harding, and Barbara Sandonato, collaborated on *Ballad for Three* to music by John Lewis. Based, probably inadvertently, upon the theme of *Age of Anxiety*, the little work, with its punctuation of jazz solos and its arm-in-arm exit, was characterized by a lovely, smooth dance surface somewhat marred by structural looseness.

The least pretentious work on the program proved to be the most effective. It was Lorna London's *Dance Classic*, a white-clad ballet to Strauss's "Waldmeister Overture." Characteristic of Miss London's approach are a gracious open quality in the upper body and a harmonious sense of grouping. And the dancers seemed genuinely to enjoy what they were doing.

The Gala was fortunate in having Norman Layden as conductor. His specially assembled orchestra (consisting of musicians from twenty-nine communities) was most impressive.

Despite the fact that Sunday night is the least propitious for concert-going, the Gala attracted an audience of 1500. And the warmth with which it was received brought to mind a piece of incidental information we remember reading in the annual financial report of the Westchester Recreation Commission. It listed the projects that drew the largest audiences to the County Center during the past year. They were as follows: Circus, Pro Tennis, Harlem Globetrotters, Cat Show, Dog Show, Science Fair, Antique Show, Home-a-rama, Roller Derby, School Athletic League Basketball Championships . . . and Renata Tebaldi.

One can hopefully anticipate that before too long, "Dance Festival" will be added to the list. *END*

THE COPYRIGHT QUESTION: SOME WORDS TO THE WISE

BY BARBARA L. MEYER

Dear Reader! You are presenting a dance performance! You're ready to go! You've rented the theatre and the box office is doing a brisk business. The scenery is in place. The costumes are nearly finished. The dancers are virtually position perfect after several months of hard work, and in a few days the orchestra will come in for the final rehearsals. Everything is ready for a gala opening night. There is just one flaw in the appointments. Do you have any music to dance by?

A foolish question? Of course you have music.

Ah, yes, but can you use it? Let us look at your program.

Item No. 1: *Les Sylphides* . . . Music by Chopin in a marvelous arrangement. Do you know that that marvelous arrangement is copyrighted? Have you arranged with the arranger to perform it?

Item No. 2: *Rodeo.* You're not using the complete Copland score, of course, because that has never been published. But you do have the *Four Dance Episodes* and have devised your own choreography to fit the original story. But the original story, along with the original choreography, is Agnes de Mille's, and you cannot use it without her permission. Neither can you use the title, *Rodeo.* It is possible for you to use *Four Dance Episodes,* but here again you must make arrangements to do so with the composer or his publisher.

Item No. 3: Something really unusual . . . a brand new ballet with original choreography to Benjamin Britten's *Sinfonia da Requiem.* But the composer has prohibited this music from being used for any kind of dance work. He wrote the *Sinfonia* in memory of his deceased parents and so the reason for his restriction is self-evident. Your new ballet must be discarded.

Item No. 4: Your pièce de résistance—*Symphony in C.* A member of your company used to dance this with the New York City Ballet and has been able to remember most of the choreography. But this choreography is copyrighted and you cannot use it without the permission of George Balanchine. Furthermore, the music is also protected by copyright. Although Georges Bizet wrote this work in 1854 when he was only 17, it remained in manuscript, undiscovered and unpublished, until 1935 when it was published and copyrighted posthumously. Arrangements to use it must be made with the publisher.

So . . . your whole program is ready to go—out the window!

This is, of course, an exaggerated example of culpability in copyright matters, and it is doubtful that any dance company has ever been in quite the dire straits we have just envisioned. However, so many companies have found themselves in similar difficulties at different times that it is high time for an attempt at clarification.

In limited space we cannot hope to shed light on all the complexities of the copyright picture, but we do want to draw your attention to the existence and purpose of copyright protection and to make some suggestions about dealing with it.

The history of copyright parallels the history of man's progress in perfecting tangible and objective ways of preserving his creative efforts.

"In the beginning," as a writer named John once inscribed, "was the Word." Before the invention of the printing press, myths and stories and fairy tales were handed down from one generation to another largely by word of mouth. Music and dance wandered along very much the same way, and for many centuries the genius of improvisation far outweighed the genius of preservation.

Then came printing, and the word was copied.

There is something a little bit lean about the word "copy," for all the wealth that its stem reflects (it is descended from the Latin word *ops,* which also gave us opulence). It lives in an atmosphere of imitation and is thus distinguished from "originality," which lives by its own light and speaks once and for all with power and authority. Nevertheless, the word copy has a right to its place in the sun, and when it leans on that right, a new concept is born which assures the creator that he alone holds the privilege of controlling and exploiting his own creative effort. Thus does copyright become the protector of originality.

Its protection extends not only over the world of words that is drama and literature, but also over the world of notes that is music, and, to a more limited extent, over the world of movement that is dance.

The Copyright Statute of the United States covers not only publication rights, but also performance rights.

There are three reasonably well-defined areas which provide material for musical, dramatic and choreographic performance. There is first the area known as the "public domain," wherein lies material freely accessible and usable by all. In this area are literary, musical and other artistic works created prior to the existence of copyright statutes, and also similar works whose copyrights have expired under the time limits prescribed by law. In the "public domain" too are certain contemporary works whose authors have forfeited their right to legal protection because of failure to comply with legal requirements.

There is, secondly, the area covered by "common-law" copyright. This is a protection conferred in the United States by laws of the individual states, automatically at the time of creation, on any recorded form of expression, and this protection can continue forever provided the creator neither takes out a statutory copyright nor publishes the work.

The third area is that covered by "statutory" copyright. This copyright applies when the creator of a work has complied with the requirements of the copyright statute of the U.S., and the protection granted thereby is for a maximum period of fifty-six years. The initial copyright registration is for a period of twenty-eight

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years, and it may be—and usually is—renewed at the end of that time for another twenty-eight years. In the case of books, periodicals and newspapers, statutory copyright may be obtained only upon publication—that is, the printing of copies and their sale or distribution to the public. In the case of plays, lectures, radio and television scripts, musical compositions and works of art that are made known to the public by performance or display, statutory copyright may be obtained on unpublished material.

We deal here with the Copyright Statute of the United States of America and its application to the dance field. The copyright statutes of other countries and specific protection arrangements between countries are not touched upon because of their complexities. But don't neglect to check if you'll be touring abroad.

There are three creative categories involved in dance production: music, drama (story or plot), and choreography. The Copyright Statute protects creativity in these three categories in several ways. First, it grants control to the composer over any arrangements or adaptations of his music. Thus, if you are attracted to a quartet by a contemporary composer and want to create choreography to go with it, you must secure the composer's permission either directly or through his agent or publisher. A composer has the right to control what is done with his work.

Secondly the Copyright Statute protects an arranger. Music in the public domain, if given original treatment in an arrangement, can be copyrighted in that arrangement. The original material remains in the public domain, but the specific arrangement is protected. Thus, just because you pick up Johann Sebastian Bach's *Sheep May Safely Graze*, you are not justified in assuming that it is in the public domain. Your sheep may be grazing in an arranger's pasture surrounded by a copyright fence.

Thirdly, the Copyright Statute gives composers and arrangers control over performance rights. In the field of music there are two types of performance rights — small and grand. Small rights apply to incidental, non-dramatic public performance and are usually assigned to a performing rights society such as ASCAP (American Society of Composers, Authors and Publishers), which issues licenses for performance. Grand or dramatic rights are stage rights. They apply to all dramatic or dramatico-musical compositions, and negotiations to perform such works must be conducted directly with the copyright owner or his representative. In many foreign countries there are performing rights societies which deal with dramatic rights, but not in the United States. Licenses from ASCAP or any other performing rights society in the United States never cover dramatic rights. Ballets and other choreographic works come under grand rights.

The question of copyright protection in the dance field for elements other than music is a particularly interesting one. Dramatic scripts with specific plots designed for pantomimes and ballets may be registered under the regulations of the Copyright Office. In a story ballet, or other dance work, copyright may protect the story to the extent that new choreography cannot be performed without the consent of the original choreographer. To this extent the choreography itself is protected where it provides the means of telling the story. However, choreography which is not designed to tell a story but rather to delineate in a more abstract way form, mood and emotion is not as yet specifically covered under the Copyright Statute. Abstract choreography has, however, in recent years been accepted for registration in Washington, and there is a strong possibility that changes in the specific wording of and/or an amendment to the Statute will be made in the very near future which will define once and for all the rights of "choreographic works" as such to copyright protection. The impetus for this change or amendment has been supplied by the emergence of a feasible means of recording on paper all manner of dance movements.

Over the years many persons have attempted to find ways of writing down choreography and have devised various systems for so doing. One such system, Labanotation, has been successfully applied in this country under the aegis of the Dance Notation Bureau, and in the past decade a large number of choreographic works have been written down in Labanotation and registered with the Copyright Office. One of the prime movers in urging the office to take more specific cognizance of the value and need of choreographic copyright has been Mr. Frank C. Barber of Music Publisher's Holding Corp., a subsidiary of Warner Brothers Pictures, Inc., which publishes Labanotation scores. Mr. Barber is highly optimistic about the future of Labanotation in the educational and professional dance worlds, and most especially in the field of choreographic copyright, where it offers a precise means of recording all dance steps and movements. At present there are a number of dance scores available in Labanotation, and arrangements to use them can be made directly with the publisher or choreographer (just as with the musical scores).

We come now to a summary of procedures which, if followed, should enable dance companies to clear their copyrighted material with a minimum of fuss. First, check the music you wish to use carefully to determine whether it is in the public domain or whether it is protected by common-law or statutory copyright. All published music which is copyrighted must display a copyright notice, and in the United States this notice must include the date of registration. The maximum period of time a work can be protected in this country under statutory copyright is fifty-

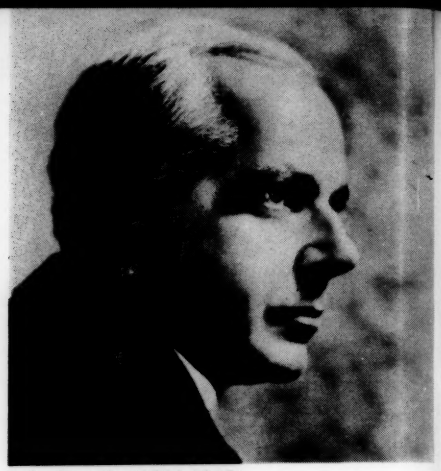
(Cont'd on page 60)

about the Hungarian composer whose music is still being "discovered"

BELA BARTOK AND THE DANCE

BY ROBERT SABIN

Editor-in-Chief, "Musical America"



Bela Bartok (1881-1945).

Fascinating, yet tragic, is the story of Bela Bartok's experiences with dance. Fascinating, because Bartok wrote two theatre dance scores—*The Wooden Prince* and *The Miraculous Mandarin*—and would have been happy to write more, if he had not found himself cheated of performances by censorship problems and lack of understanding of his music. Tragic, because he was a born dance composer, many of whose works are today being "discovered" and used by choreographers throughout the world. And he might deliberately have given us a series of important ballets or modern dance works, if he had not been a generation ahead of the public and the music purveyors.

"Only one of Bartok's works is called *Dance Suite* (it's about sixteen minutes long and utilizes a variety of dance rhythms)," says Erno Balogh, who was a pupil of Bartok and who remained a close friend of the master during the last thirty-six years of his life. "But he demonstrated his interest in the dance in many ways, and particularly by incorporating the term in the title of many of his works." For example: *Rumanian Folk Dances* (1915), *Two Rumanian Dances* (1910), *Csörgö-Tánc* (Rattle Dance), *Bear Dance* (from the second movement of the *Sonatine*), *Village Dance* (from his orchestral work *Deux Image*), *Bachelor Dance* (among his vocal compositions), and—from the *Mikrokosmos*—*Little Dance in Canon Form, Slow Dance, Hungarian Dance, Dance in 3/4 Time, Peasant Dance,* and *Six Dances in Bulgarian Rhythm.*

"Besides such pieces having the word 'dance' in the title, several of his works have titles indicating dance rhythms: *Minuetto, Pastorale, Notturno, Clashing Sounds, Perpetuum Mobile, Syncopation, Contrary Motion, Parallel Motion, Melody* (tempo di marcia), *March,* etc."

Dance was not the only interest of this small, intense Hungarian, who had a passion for accuracy and penetrated deeply into everything he studied. "He was, on the whole, more interested in things than in people, but was always dedicated to justice. He travelled extensively and was thoroughly acquainted with many languages, including Rumanian, Turkish, and several of the Slavic tongues. Science, exotic foods and places, literature, even philology, concerned him greatly. In his attitude he was always eminently correct, and he demanded the same correctness in return, though he was never as severe with others as with himself."

As is well known by now, Bartok's entire life was a relentless fight for health and for recognition, neither of which he achieved in his lifetime. Fame and popularity waited only for his death. Fragile in body—he never weighed more than 115 pounds, and sometimes as little as 90—he was often ill, and always poor. For most of his life, which ended in New York on September 26, 1945, he owned only two suits of clothes. In the years that he lived in New York, the 57th Street Automat was his usual eating place. His funeral expenses were paid for by the American Society of Composers, Authors and Publishers, of which he was not even a member.

Mr. Balogh, today a well-known concert pianist, was intimately associated with Bartok's first ballet, *The Wooden Prince*, composed in 1914-16. In 1917, the Budapest Opera produced the work, which was of large dimensions and lasted about an hour. At that time the young pianist was a coach at the opera, and he accompanied the dancers during rehearsals, learning the score by heart in the process. For the orchestral performance, Bartok — with characteristic originality and imagination —had written music for xylophone that was so demanding that a special instrument with a keyboard had to be constructed. Mr. Balogh played this.

According to Balogh, Bartok's interest in theatre dance was specifically due to Bela Balazs, the author of the libretto for *The Wooden Prince*, and also for Bartok's opera, *Bluebeard's Castle*. Balazs was profoundly interested in the dance, and he used to take Bartok to ballet and dance performances (including one by Ruth St. Denis). But Bartok, out of his own musical and intellectual eagerness, endlessly studied Hungarian folk song and dance.

One of the reasons that he was a born dance composer is that his music is essentially rhythmic. As Mr. Balogh puts it: "His rhythms soar, like a plane getting off a runway. His *Allegro Barbaro* for instance, is an orgy of rhythm which cries out for choreography, and there are many untapped treasures among Bartok's compositions also waiting for the choreographer." Through his researches in folk music, Bartok had become acutely aware of the rhythmic backbone of folk song and folk dance, and he combined this knowledge with a profound creative instinct for contemporary harmony and

A scene from a recent production of Bartok's "The Wooden Prince" as it is being done at the Budapest Opera. The Netherlands Ballet will soon present it.

Above: Bartok's "The Miraculous Mandarin" was not permitted performance in his native Hungary during his lifetime. Since his death it has become popular there and throughout Europe. Shown, scene from the production currently in the repertoire of the Budapest Opera Ballet.

Below: Erno Balogh (left), pianist and friend of the composer, at the 3rd Bartok Festival in Budapest, 1958.

rhythms. The dancers in his ballets sensed this from the first, according to Mr. Balogh. No matter how unfamiliar or difficult the music might be, they could see that it was right. The young dancers of the company took to the music at once. It spoke their language. But it was a different story with the ballet master and the conservative musicians. Luckily, Balazs was at the rehearsals of *The Wooden Prince* in 1917. He had written the dance action into the score, and he knew exactly what he wanted. Bartok had collaborated closely with him, following his plan scrupulously. The ballet was put into the repertoire. It was recently revived, and is performed by the Budapest Opera Ballet today. There have also been recent productions in 1950 in Venice, in 1958 in Dusseldorf.

In 1921 Bartok composed his second dance work, *The Miraculous Mandarin*. Once again he was inspired by a literary work. The macabre story of the mandarin who cannot die, although he is beaten and stabbed and hanged until the prostitute who has lured him into the clutches of a gang of thugs takes pity on him, fascinated Bartok. But he ran immediately into censorship difficulties, and the prohibition of performances of this work in Budapest was naturally discouraging.

"*The Miraculous Mandarin* had its premiere in Cologne in 1925. It was never permitted a performance in Hungary. The Bishop of Cologne had it removed from the repertoire in that city, and it was two decades before the work was again presented—in 1946, after Bartok's death. Since then it has been in repertoires everywhere." Todd Bolender's version of the work was premiered by New York City Ballet on September 6, 1951. Alfred Rodrigues choreographed it for the Sadler's Wells Ballet in 1956. The ballet is in the repertoire of many companies of Europe today, including that of the Hungarian Opera Ballet. "When I saw it performed during the Bartok Festival in Budapest in 1958, I was amazed at the remarkable performance. Gabrielle Lakatos, in the only female part, received a fifteen-minute standing ovation from the audience."

Says Balogh: "In person Bartok gave an impression of serenity, of clarity and precision rather than of emotion. But beneath the deep, penetrating blue eyes lay seething rebellion. Soft-spoken, never fast in his speech, explaining and commenting in a humble, although confident, way, he nevertheless had unshakeable belief and a purposeful will. Even his walk had a characteristic slow, rocking motion that did not prepare one for his aggressive, sometimes even cruel music. But the fact is he was a man, not only of his time, but ahead of his time — and he speaks the language of today. His hidden vigor poured forth in his varied, barbaric music, in the powerful rhythms and musical images he conceived."

Opposition to Bartok's pathbreaking ideas existed not only in the ballet and in concert halls. It was also strong in the opera house. The orchestral players of the Budapest Opera for *Bluebeard's Castle* resented his music, and went so far as to send delegates to the *intendant*, telling him they refused to play it. Thanks to Egisto Tango, an Italian conductor (who, by the way, visited the United States and con-

(Cont'd on page 58)

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*
Photographs by Zachary Freyman; Text by Saul Goodman

PATRICIA BIRCH

That pert, alert talent with dark, beaming eyes and black, short-cropped hair recently seen on Broadway as Anybodys in *West Side Story* was Patricia Birch. Her appearance was notable, and presages an important future in a dance area quite different from the one in which she had her training.

Pat owes her introduction to dance to her older sister. While her sister was attending more advanced classes at the local dance school, Pat was in the weekly children's class learning tap dancing, "bunny rabbit" and "a little of this and a little of that." When the family moved from Mt. Vernon to Scarsdale, N. Y., Pat's energies were diverted into piano lessons. But not for long. The moment a new teacher, a former School of American Ballet student, started classes in ballet and interpretive dancing, Pat resumed her study.

She was then about 9, and for several years she was a serious, studious, and prominent student. Performing in recitals for women's clubs and at community centers was a source of particular enjoyment to her. Her favorite role, performed in Greek garb and bare feet, with bow and arrow aimed high overhead, was Artemus, Goddess of the Hunt.

Pat was 15 when she attended the Perry-Mansfield Summer School of the Theatre and Dance in Colorado. Among her instructors was modern dancer Merce Cunningham, who became her advisor.

Back home, Pat attended high school, and divided after-school hours between the School of American Ballet, the Graham School, and Mr. Cunningham's studio. Fortunately, the train trip from Scarsdale and back provided time for homework.

Should she place her emphasis on ballet or on modern dance? A difficult choice, but one made less difficult by Pat's mounting interest in dance drama. By this time, she had seen performances by the Graham Co. (she was overwhelmed by *Deaths and Entrances*), and so it was to the Graham School (and eventually the Graham Co.) that Pat gave her increased efforts. But Pat has never entirely discontinued ballet classes, finding that it helped enlarge her performing technique.

In 1950 she joined the Graham Co. for an eight-week coast-to-coast tour. She had two minor roles to perform, and plenty of costumes to iron. These were formative days, and Pat is ever grateful for this opportunity to have learned performing (and its allied problems) from the bottom up under the astute guidance of Miss Graham. When the tour ended, the Co. embarked on their first trip abroad. But soon after their arrival in Paris, Miss Graham suffered an injury and the tour faltered. For Pat, its highlight was her meeting writer-drama critic William Becker, whom she subsequently married.

Back home again, between engagements with the Graham Co., always-eager-to-perform Pat appeared in an ANTA Repertory production of *Peer Gynt* under the choreographic direction of Valerie Bettis. She was "the smallest troll of them all."

Pat continued at the Graham School, learning, performing, assisting Miss Graham in demonstrations and teaching.

During the modern dance season at the Alvin Theatre in the Spring of 1954. Pat danced her first solo role, Young Love, in *Letter to the World*. But just prior to the company's second European tour, she announced impending motherhood, and remained at home—though continuing to teach at the Graham school, and soon adding classes at Juilliard to her schedule.

By the time of the ANTA Theatre American Dance Festival in 1955, Pat was a featured soloist in the Graham Co. She created the role of Joan the Maid in *Seraphic Dialogue*, and performed in the NYC premiere of *Ardent Song* (originally seen abroad). When the company went to the Orient for six months late in 1955, Pat again stayed home. Her baby son Jonathan was too young to leave. Incidentally, Martha Graham is his godmother.

Anxious to keep active, Pat ventured into new fields. She danced for choreographer Ray Harrison in the City Center Opera season. She choreographed the Phoenix Theatre production of *The Carefree Tree*. She continued ballet classes with the late Helena Platova. She made TV appearances with and for John Butler on Camera 3. And, come November, 1956, she added a baby girl to her family—Allison (nicknamed "Muffin").

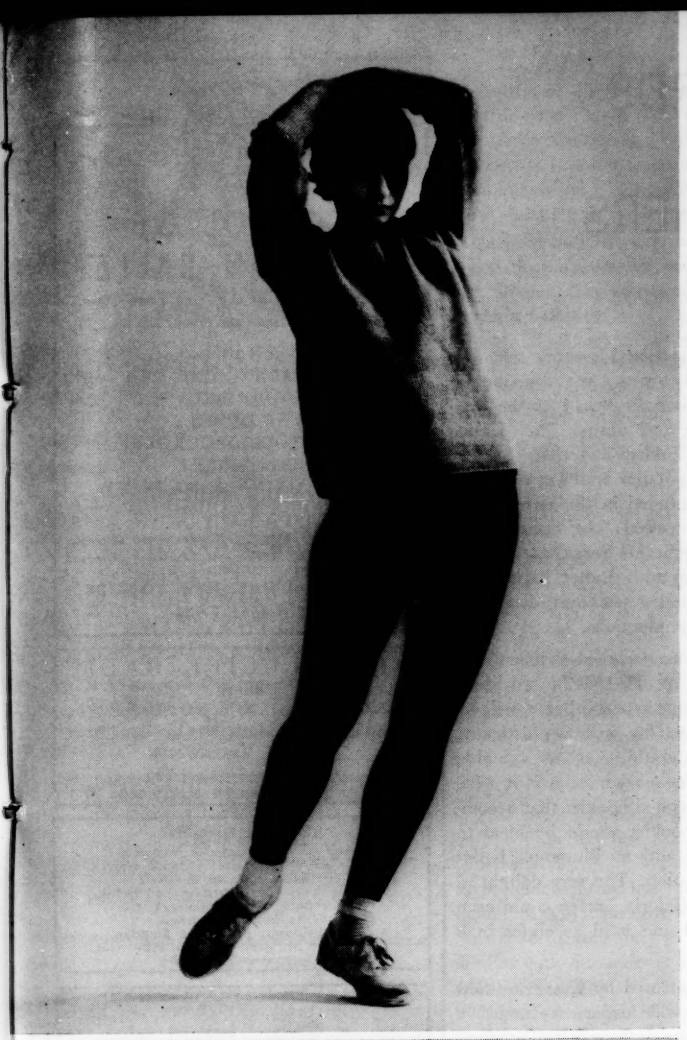
During a TV rehearsal, Pat caught the attention of Agnes de Mille, and soon found herself in a series of de Mille projects — the City Center productions of *Brigadoon* (Jan., 1957), *Carousel* (Sept., 1957) and *Oklahoma* (March, 1958). In the fall of 1958 she appeared on Broadway in *Goldilocks* and on the TV Seven Lively Arts program in *The Gold Rush*.

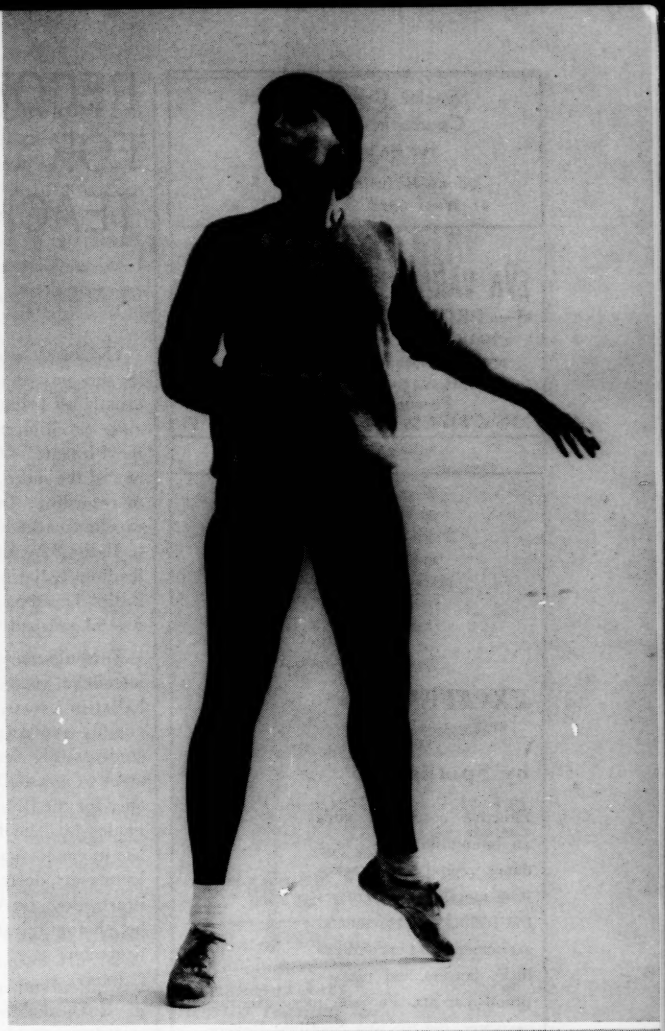
Other noteworthy TV appearances were on Studio One and the Robert Q. Lewis Show. When Let's Take A Trip visited Juilliard, Pat and her class entertained the visitors.

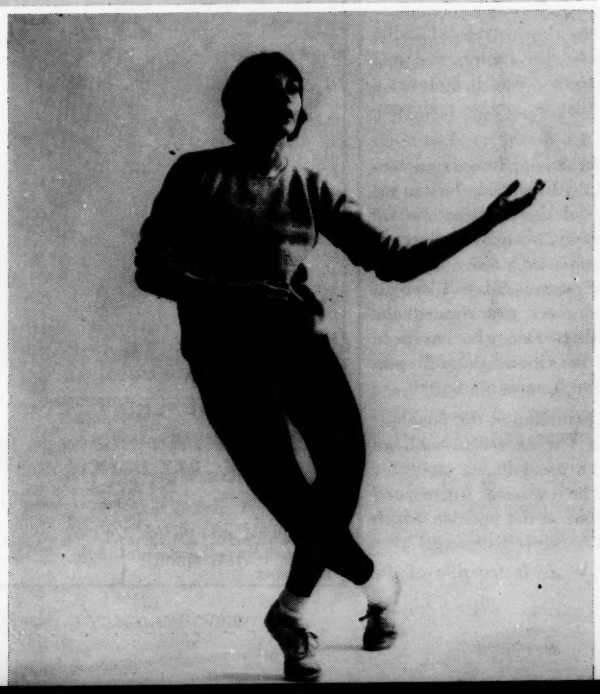
Summers, too, have been busy. In 1958, she was featured in *Carousel* at the Framingham Summer Theatre, and at Jacob's Pillow, where she danced in Donald Saddler's dance-dramas *This Property Is Condemned* and *Winesburg, Ohio*. In 1959, she appeared in *High Button Shoes* and in *Bells Are Ringing* at the Dallas Summer State Fair.

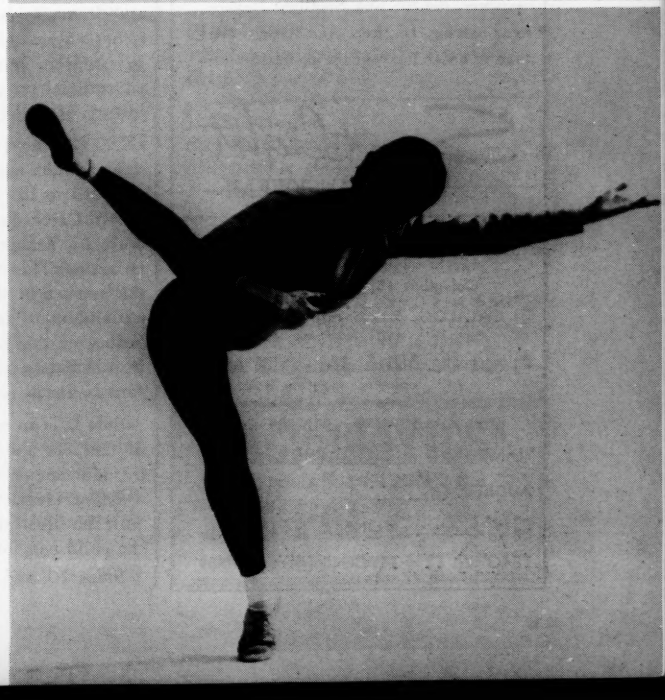
Came 1960, and with it Pat's Broadway break. She joined the National Co. of *West Side Story* in Philadelphia just ten weeks prior to its triumphant, almost year-long, return Broadway run. Recently she appeared off-Broadway in Valerie Bettis's *Domino Furioso*.

Pat has always been attracted by the dramatic aspect of the dance. Now she would like to pursue both dancing and acting in equal portions. She is equipped with a thorough, even formidable background, and gifted with unusual clarity of projection. The outlook is bright.









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RECORDS FOR TEACHERS

BY EVELYN LE MONE

The many educational records released in the past few years have contributed greatly to bringing the world of the arts close to children and adults. The "Learn for Pleasure"—Children's Activity Sets is one of the more popular series of this type of recording. Included in the series is an excellent album called "An Introduction to Ballet," by Katherine Sergava, a former leading ballerina with Ballet Russe and Ballet Theatre, and outstanding dancer in several musical productions.

This album was designed primarily to introduce young people to the world of ballet in its various aspects, but it will be equally appreciated by more sophisticated students. The set would be a most valuable asset to any ballet teacher even if it were only for the illustrated booklet that accompanies it. The booklet would be ideal to use in connection with an illustrated ballet lecture-demonstration. The very delightful illustrations by Victoria Larrea could even be photographed and used as slides in a projector.

Written and narrated by Katherine Sergava, who has a wide experience in ballet and drama, both as performer and teacher, it not only awakens the interest of ballet in children, but is also informative and educational for parents. And it includes a history of ballet that is concise and comprehensive.

The album is attractively boxed and consists of two 10" 33⅓ LPs. Side I is an orchestral recording of the *Sleeping Beauty* score by Tchaikovsky, with Miss Sergava narrating. This condensed version captures the essence of the story, and will delight a child who has never experienced the beauty of this ballet. One who has been fortunate enough to witness the full performance will relive it again.

Side II is an explanation of the positions of the feet and a few exercises, with an introduction on the usual dance attire for a ballet class. The exercises correspond with the illustrations in the booklet which the child can follow while listening.

Sides III and IV are instruction of the

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execution of the five positions of the feet, port de bras (using the French ballet arm positions) demi and grand plié, rond de jambe, and grand battement, with piano accompaniment. The book includes a glossary of ballet terms and pronunciation.

As Miss Sergava mentions on the record, if this introduction arouses the interest of the listener, then the next step is to register in a ballet class in a good professional school. This album is released through CABOT RECORDS (#4025) in association with Oppenheimer Publishers, under HRS Record Company.

•

Another record which could easily be classified as educational has been released on a 12" 33⅓ LP by COLPIX (#CP413) under the title "T'ai Chi Ch'uan."

For those who are not familiar with this title, *T'ai Chi Ch'uan* is a vital exercise practiced daily by the Chinese in order to maintain and improve health — regulated by their philosophic theory of the proper balances of the opposites.

This record contains the complete first series of the exercise and is narrated and illustrated by Sophia Delza, modern creative dancer who has made a study of dance in the Classical Chinese Theatre. She concentrated on the T'ai Chi Ch'uan studies with the eminent master Ma Yueh-Liang. She now teaches at the United Nations for the T'ai Chi Ch'uan Club.

Side I has twenty-two exercises with accompanying illustrations and very careful instructions. Narration is in the pleasing voice and excellent diction of Miss Delza.

Side II continues with exercises twenty-three to forty (there are 108 in all)—also with corresponding drawings and fascinating titles (among them "Carry Tiger to Mountain," "Grasping Birds Tail," "Stork Flaps Its Wings"). These are all done facing the north, turning the body as necessary to east and west, palms of hands starting facing south, while the eyes move from northeast to northwest. These exercises (like Yogi) assure one of continual good health and agileness, even if practiced only twenty minutes a day.

This unusual record is an interesting adventure for those with the time to pursue it. However, its use would be greatly enhanced if a 16mm film of the exercises were included with the record.

END

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DANCERS AND GYMNASTS

(Cont'd from page 20)

THE CHINNING BAR

For arm and shoulder strength a chinning bar is recommended. It should be installed over a door that is in full view of everyone, and a chair should be placed under it, a little to one side. Those children who can chin themselves should be told to do *one* chin up each time they pass under it. Those who are too weak, should climb on the chair and, starting at the top of the chin, let themselves *slowly* down. When they can take ten seconds to accomplish the descent, they will have the strength to chin *up*. Parents should be informed about this system and encouraged to do the same with the whole family at home.

THE HORSE KICK

Arm, shoulder, chest, upper and lower back strength will be aided with the Horse Kick. Start on hands and feet. Keeping the hands in the starting position, run in place to a quick rhythm. After this has become easy, use slower and slower rhythms, kicking higher and higher. Follow this by crossing from one corner of the room to the other on all fours, kicking as high as possible.

PUSH-UPS

Push-ups are essential, but few have the strength for them at first. Start on the knees in a large circle. Fall slowly forward onto the hands and let the body down to rest on the floor. Push back up and repeat. Do this exercise six times each class period. As strength improves start in a standing position with legs wide apart and upper body bent forward. Start by falling forward to a point close to the feet, and, as strength improves, fall farther and farther out. Try to push back to the stand position from the stretched position without any intermediate pushes from the hands. The push-up itself can be taught by starting at the *top* of the push-up with legs spread wide. Let the body down slowly, taking at least five seconds for the letting *down*. Five of these done daily for about a week will develop the strength for one push-*up*.

HANDSTANDS

Handstands come after arms, chest and shoulders have developed at least a minimum of strength. Of course those who have developed more will find them easier. Start with the class standing in a circle, with weight on the right foot and the left extended a little way into the circle. At first each child should do a kick up by himself so that the teacher can determine

those ready to work alone, and those who need help. Drop both hands to the floor and at the same time kick the right foot up in back. The left will follow at once. The right will land first, followed by the left. Return to the standing position. Care should be taken to see that the hands are placed on the floor before the kick starts and also that the landing foot is brought as close to the hands as possible. This will prevent flat falls and toe injuries. Bare feet are better for such work than any form of slipper. Eventually the class will be able to kick up high enough so that the teacher can catch the leading leg. The child should then bring both legs together overhead, point the toes and tighten the seat muscles. Be sure that the landing foot is brought close to the hands and that only one foot lands at a time.

BACKBENDS

The backbend is of extreme importance to any form of free gymnastics, and, as with all acrobatics, the sooner begun the better the results. Have the class lie supine with knees apart and bent. Place flat palms on either side of the head a few inches away from the ears, *fingers pointing toward the shoulders.* Arch the back upwards to make a bridge. Be sure the head drops backward so that the child looks at the floor rather than toward the ceiling. As flexibility improves, the feet will move closer to the hands and the bridge rise higher. Later this can be combined with the handstand to provide a walkover.

BACK CIRCLE

To further increase back flexibility, work on the back circle. Have the class lie prone. Place the hands in front of the chest. Keep the legs straight and the toes pointed. Straighten the arms slowly, this arches the back. At the peak of the arch, tip the head back and bend the knees in an effort to touch toes to head. Improvement can be measured by the lessening distance between toes and head.

SOMERSAULTS

The last essential to the beginner's gymnastic program is the somersault, or forward roll. This used to be part of every child's bag of tricks, but few children can do it today; some are actually incapable of rolling forward and are completely confused when not sitting or standing upright. For most small children, learning a forward roll is simply a matter of copying another child who can. After it has been seen, have the child start on a mat on hands and knees (a thin, inexpensive mat

(Cont'd on page 54)

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DANCERS AND GYMNASTS

(Cont'd from page 53)

is quite sufficient for anything that does not require falling). He places the hands on either side of the head, keeping the chin down on the chest. He then pushes his seat into the air and the teacher guides it over. One or two practice runs should be sufficient for solo. If, however, the child is weak, overweight, or afraid, more help will be needed. When the child raises his seat into the air, the teacher takes hold under both sides of the pelvis; then no matter what happens, the child's performance will be controlled. By lifting the seat upwards a little, the weight is taken off the neck and the back is kept rounded.

These are beginnings, but correctly learned they prepare for satisfying and exciting stunts that can be performed by a strong, flexible body (we are not talking of eccentric extremes). Even if gymnastics are not the ultimate goal, the good tumbler will be a better dancer, a better athlete, and a human being with a greater margin of safety in any activity.

It is very important for parents to understand that early training is imperative. And dancing school, so helpful in artistic and psychological development, also contributes to this essential early training—and can contribute even more. *END*

RECORDS *(Cont'd from page 28)*

Beauty, in that order, are at the top. Then comes the older version of Stravinsky's *Petrouchka;* then *Sacre du Printemps.*

Kapp issued a series of six discs from the New York City Ballet repertoire with Irving conducting its orchestra. It is interesting to note the trend the sales took on these. Again, *Nutcracker* and the *Nutcracker Suites* were way out on top. Then came the Bizet and Gounod Symphonies, Kay's *Stars and Stripes* and *Western Symphony*, Stravinsky's *Agon* and *Firebird* and, at the end, Tchaikovsky's *Allegro Brillante.* The surprise on this list was that Stravinsky should be so far down on the list. At present Kapp has no further plans in the direction of ballet, or music for modern dance.

Turning to the companies that concentrate on a limited and highly specialized audience, it was surprising to learn that Spanish and Flamenco records have just about the most limited sale of all. Surprising, because in Schwann's catalog only folk music of the United States exceeds the entries pertaining to music and dances of Spain.

Folkways Records, a company that has

covered about every corner of the world in sound, has done best with discs named Folk Dances of the World's Peoples: Balkans and Middle East; and Folk Dances of Austria.

A company which appears to be in luck is Monitor. Heading their list of best sellers is a disc called Russian Folk Dances of the Moiseyev Dance Company. And with that company scheduled to return, there should be another boom in sales. A disc that did very well, and should continue for the same reason, is one shared by the Moiseyev and Beryozka troupes. Folk Dance!, consisting of Russian, Ukrainian, Moldavian, Latvian, Lithuanian, and Yugoslav dances, with instructions compiled and edited by Ronnie and Stu Lipner, has been another tops on the sales list. Other discs issued by this company that have found a market are Moldavian Folk Dances, Armenian Song and Dance Ensemble, both volumes of the Polish State Folk Ballet "Slask," and the two volumes of the Bayanihan Philippine Dance Company. The last two were helped by the appearances of the companies.

Elektra, an organization that hasn't done too much in the ethnic field, is very pleased with the response to its album Hora, featuring Geula Gill and the Oranim Zabar Troupe. This record includes complete dance instructions. The company also lists a Quadro Flamenco, but the sales on this are very limited.

Concentrating on jazz has been the policy of the Riverside label. However, two records in the folk dance area that have been on the market about three months have made quite a showing. They were both recorded in Ireland — "The Grand March" Irish Dance Music Festival, and Irish Dance Party. Also the Mariachi band disc, made in Mexico City, has been met with a warm welcome.

On the whole it appears that the dance has done quite well by records, and records have done pretty well by the dance. There is but one way to keep records for dance available; that is for dance lovers to keep buying records. If there is something you want, don't hesitate. Buy when you see it. For when a record is not paying its way, it is speedily withdrawn by the company, and most likely never will be found again. (Of course a diligent search might turn it up somewhere in the form of an expensive collector's item.) It is far smarter, and much more economical, too, to be the owner of a record that may become a collector's item, rather than to be in search of one. *END*

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SUMMER SCHOOLS & CAMPS PART II

BY WILLIAM COMO

The inimitable Ted Shawn has announced his 1961 faculty for JACOB'S PILLOW, "The University of the Dance," in Lee, Mass., which opens its doors on June 30. Margaret Craske and Alfredo Corvino, from the Metropolitan Opera Ballet School, will again be on hand to teach ballet, and Myra Kinch, La Meri, Carola Goya and Matteo will head the modern and ethnic dance departments.

Back from a recent tour of Europe, Pauline Koner will join the staff for "elements of performing" classes starting July 21. Mr. Shawn will teach principles of movement and rhythm, pantomine and dramatic dance, and pedagogy of the dance. John Christian will head a stagecraft workshop for dancers, and Ann Hutchinson will present a 3-week course in dance notation.

Special guest this year is Nel Roos, of Amsterdam, Holland, who will be choreographer in residence. Students will, of course, have the great advantage of being able to observe and work with the professional performers who appear during the summer-long dance festival.

●

The PERRY-MANSFIELD School of the Theatre and Dance, in Steamboat Springs, Colorado, schedules its summer sessions from June 29 to August 20. Featuring classes in contemporary dance, ballet, composition, jazz, ethnic and children's creative dance, the school also presents a gala theatre festival from July 28 to August 19.

On the teaching staff is Joey Rigsby, shown below with a group of her students.

●

The UNIVERSITY OF COLORADO features classes in modern dance for beginning teachers, a course taught by Shirley Ririe, June 19 through July 21. Merce Cunningham teaches modern dance for

experienced dancers from June 19 through July 7.

●

The Contemporary Dance Workshop, of the IDYLLWILD ARTS FOUNDATION, in Idyllwild, Calif., takes place this year from July 16 to 28, again under the supervision of Bella Lewitzky of Hollywood. Max Krone, president of the Foundation, has commissioned Eugene Loring to create a new work to be presented during the Contemporary Dance Weekend. Mr. Loring will also teach classes in modern ballet and jazz.

New on the staff will be Japan's leading dance theorist and writer on dance, Masami Kuni; and Mary Ehara, teacher and principal dancer from the Kuni Institute of Creative Dance in Tokyo.

●

Mr. and Mrs. Stanley D. North, directors of BEAUPRE, at Stockbridge, Mass., offer an 8-week creative arts center for girls age 10 to 16. Program includes courses in dance, drama, art and music, with regular attendance at nearby Jacob's Pillow as additional activity. Dance faculty includes Nina Popova, Deborah Jewitt, Carola Goya and Matteo.

●

The MT. PINNACLE DANCE CAMP, in Hendersonville, N. C., offers a special 2-week dance course, along with regular camp activities, from June 11 to 25. The camp is directed by Hildegarde Bennett and Mr. and Mrs. Robert Barnett of the Atlanta Civic Ballet Company.

●

Butler University's JORDAN COLLEGE OF MUSIC offers a 7-week session in ballet, modern dance and theatre for teachers or college students, June 19-August 4. College credit available for qualified applicants.

●

The WILDERNESS BALLET CAMP, in Canada, announces as its special guest teacher, Leslie Edwards, from England's Royal Ballet. For details write: Toronto Ballet, 1927 Yonge St., Toronto 7, Canada.

●

The University of Alberta's BANFF SCHOOL OF FINE ARTS, in the heart of the Canadian Rockies, holds its 29th summer season June 19 through September 9, with its main session scheduled for July 3-August 12. Dance program includes classical ballet, character dancing and modern jazz, with courses also available in music, dancing, painting, theatre arts, writing, crafts, photography and modern languages.

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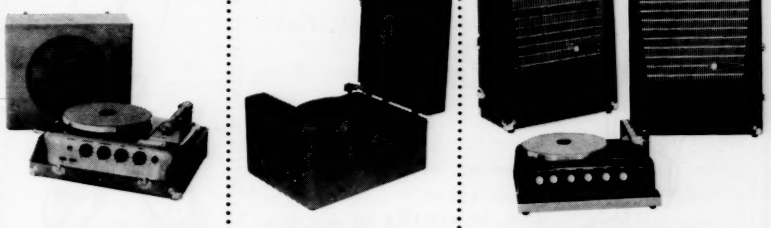

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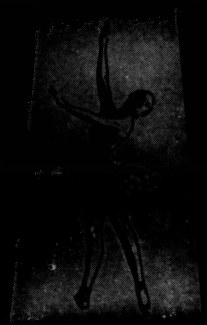

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ducted at the Metropolitan Opera), this crisis was avoided. At the next rehearsal, Tango addressed the orchestra: "Gentlemen, I accept your wishes. But I ask for your patience for just four weeks. I shall rehearse you separately, and then we will play through the score together. Then you can decide whether you will perform it or not." Needless to say, after a month's work on the score, the musicians wanted to play it.

The fact that all of Bartok's music, by virtue of its rhythmic power, emotional vitality, freshness and modern spirit, is peculiarly suited to dance is proved by the amazing number of ballet and modern dance choreographers who have used it in recent years.

The New York City Ballet has in its current repertoire a brilliant production of Birgit Cullberg's *Medea.* This work was first given by the Royal Swedish Opera Ballet in London on February 12, 1951, and entered the repertoire of NYC Ballet on November 26, 1958. *Medea* is set to Herbert Sandberg's orchestration of the following piano pieces by Bartok: No. 3 of the *Four Dirges;* No. 6 of the *Fourteen Bagatelles;* No. 126 (Change of Time) from the *Mikrokosmos;* No. 7 of the *Fourteen Bagatelles;* No. 136 (Whole Tone Scale) of the *Mikrokosmos;* No. 11 of the *Fourteen Bagatelles;* No. 137 (Unison) of the *Mikrokosmos;* No. 10 of the *Fourteen Bagatelles;* a repetition of No. 126 of the *Mikrokosmos;* No. 1 from the Suite, Op. 14; No. 153 (Sixth Bulgarian Dance Rhythm) from the *Mikrokosmos;* No. 3 from the Fourteen Bagatelles; the *Allegro Barbaro;* and No. 13 from the *Fourteen Bagatelles.*

I am sure that the vast majority of those who have seen this dramatically powerful and tightly-knit ballet have never for an instant been conscious of the fact that the score is a patchwork of piano pieces. For the dance impulse is so strong in Bartok's music that it is cohesive.

We have also had the opportunity to see the way in which one composition, Bartok's *Music for Strings, Percussion and Celesta,* has inspired two contemporary choreographers in two different realms of dance. May O'Donnell's strongly architectural, yet vibrantly emotional, setting, called *Dance Concerto,* was a modern dancer's answer to this superb score. And only a year or two later, the Ballet Theatre Workshop gave the premiere of Kenneth MacMillan's ballet *Journey,* on May 6,

1957. The next year, on September 22, 1958, the American Ballet Theatre gave the formal premiere of the work. MacMillan has set the score in symbolical, even surrealistic style, as a sort of Parable of Death.

Another such parallel is to be found in two settings of the *Sonata for Two Pianos and Percussion:* the late Doris Humphrey's *Corybantic,* created for José Limón and his company in 1949, and Robert Joffrey's ballet *Yesterday's Papers,* created for his own company in 1949.

Still another example of the innate dance character of Bartok's music is the case of Pearl Lang's *Rites.* Miss Lang had created this modern dance work to a score by a young American composer, but she found that the music did not fulfill her conception of its function in the work as a whole. After fruitless attempts at rewriting, the composer consented to withdraw his music, and Miss Lang turned to Bartok. She found in the *Fourth String Quartet* and the fourth movement of the *Fifth String Quartet* the answer to her needs. And again only those who know the early history of this deeply moving and penetrating study of humanity would ever be aware that it had not been conceived with the Bartok music in mind.

And no one has given us a more memorable demonstration of the marvelous fantasy and limitless evocative power of Bartok than Herbert Ross in his *Caprichos,* to the *Contrasts for Piano, Violin, and Clarinet.* This terrifying fantasia, inspired by the Goya etchings, was given its premiere by the Choreographer's Workshop in New York on January 29, 1950, and was immediately acquired by Ballet Theatre, which introduced it into the repertoire on April 26, 1950.

Still other examples of the inspiring force of Bartok's music occur in Sophie Maslow's *Themes from a Slavic People* (1934); Jane Dudley's *Passional;* Helen Tamiris's *The Vine or the Tree;* solos by Pearl Lang and Birgit Akesson; and Sybil Shearer's group work of large dimensions called *Within This Thicket.*

Glorious has been this master's posthumous revenge upon the musical world that so shamefully treated him during his lifetime. But dancers and dance-lovers, while amazed and delighted at the wealth of splendid works that have been and will be inspired by his "absolute" music, will forever mourn the fact that he did not remain a dance composer. *END*

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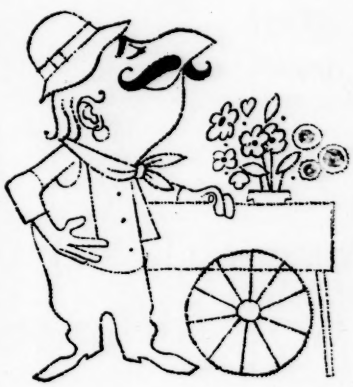

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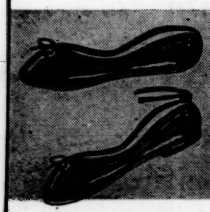

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REVIEWS *(Cont'd from page 24)*

neath the surface.

Miss Ben-Gal contributed two works, a suite called *Fête Champêtre* and a solo, *Bourrée*. The opening section of *Fête Champêtre* was witty in its contrasting of barefoot Degas ballerinas and Israeli folk music. The duet which followed seemed unrelated. Miss Ben-Gal's *Bourrée* (Bach) lacked the refinement of style suggested by the music.

Visually, the dancer partnership between Mr. Ryder and Miss Ben-Gal is not ideal, for there is a marked difference in their heights, and her forthright style does not offer a sufficiently female counterbalance. Both dancers would probably be seen to greater advantage in the context of a company directed by another choreographer. *D. H.*

TELEVISION *(Cont'd from page 11)*

Frankie and which was Nellie Bly, but the proceedings were exhilaratingly acrobatic.

Sounds of America also included a firehouse scene. D'Amboise, as the Apollo of the fire engine, looked like every little boy's ambition come true. There was a showboat bit with can-can girls too. Hermes Pan was choreographer.

Many times I have sympathized with TV's male dancers, forced to expend their talents manufacturing an aura of glamour while they dance attendance on girl singers. Nancy Walker showed the other side of the coin on the Feb. 15 Perry Como program. Her plaint was that star singers were fenced in by choreography. In a mad burlesque of a song queen buffeted by boys relentlessly pursuing and swirling around her, she crawled under, climbed over and parried with the boys as she belted out her song. It was wonderfully hilarious. Later Peter Gennaro came in for some on-camera kidding with Miss Walker. On this program the dance group was introduced individually and each had a chance to do a solo step or two before going into an excellent ensemble routine that was an interesting study in formations.

Mata and Hari were seen in one of their keen dissections of contemporary foibles on the Ed Sullivan show of Feb. 26. This time they contrasted the bedtime preparations of a fading lady and of a muscle-flexing physical culturist separated by a wall. Television is a wonderful medium for mime, especially when there is as much careful and clever detail as Mata and Hari have to show.

Roberto Iglesias and his company were presented very well on the Bell Telephone program of March 4. They were integrated with the singers of Los Chavales de Espana. The costumes were colorful, and even the faces of the dancers could afford the scrutiny of the close-up camera. Iglesias, having dropped many of his mannerisms, was more attractive in his self-presentation.

On the Feb. 19 Ed Sullivan show there was Jack Carter's devastatingly funny and accurate parody of a Flamenco dancer.

Lawrence Welk has brought his wholesome point of view to an activity where it was sorely needed — teenagers' social dancing. I was unaware that there had been contests, but on Feb. 25 Welk introduced a pair of champs whom he called "Kay and Bob," and they were a delight. They were well dressed, well groomed, had excellent posture and they danced divinely. Their footwork in the quick-step was beautiful.

Two of the most honest exhibits of dance on TV are the weekly programs of Polka Parade, originating in California, and Polka-Go-Round, taped in Chicago. The respective choreographers, Aaron Girard and Felix Sadoski, deal in real character dancing. I liked Girard's tarantella in the Neapolitan scene of Feb. 19. Polka-Go-Round has guest folk groups. Most fascinating was the elaborate presentation of Syrian dances and songs on March 4. There were chain dances by men and women, a seductive oriental dance by a solo girl, and vigorous athletic tricks by two men. *END*

IN THE NEWS

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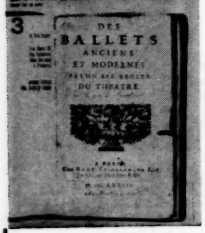

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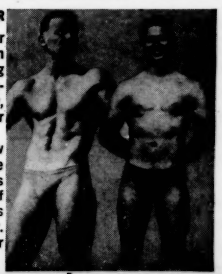

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Beaton, Cecil. BALLET. Garden City, N. Y., Doubleday, 1951. 85p. illus. *Reminiscences of the ballet by the famous English designer and photographer. As the designer of the decor and costumes for several ballets, Beaton came into close contact with the temperamental inhabitants of the world of ballet, and the anecdotes he tells of these encounters are most entertaining. Photographs and illustrations by the author.*

Bedells, Phyllis. MY DANCING DAYS. London, Phoenix House, 1954. 224p. illus. *If ever proof were needed that there was a flourishing dance world in England before the advent of Diaghilev, this book provides the evidence. The milieu may not have been the aristocratic one of Imperial Russia, but the music halls and theatres gave artists like Adeline Genée, Lydia Kyasht and Phyllis Bedells a chance to display their art. Fascinating, nostalgic, with a sheaf of marvelous photographs, this is a first-rate picture of life in Britain in the first third of this century.*

Benois, Alexandre. REMINISCENCES OF THE RUSSIAN BALLET. Translated by Mary Britnieva. London, Putnam, 1947. xiv, 414p. illus. *The author is, perhaps, best known today for his distinguished stage designs, although he was a prolific and popular artist in other media. Of particular interest are Benois's recollections of the ballet in Russia at the end of the 19th century, and of the activities of the Diaghilev Ballet during the first, ardent years of its existence. An important book, written in a highly subjective manner, not free of bias.*

Franks, Arthur H. SVETLANA BERIOSOVA; a biography. London, Burke, 1958. 144p. illus. *A rather adulatory, but well-written study of the glamorous ballerina of the Royal Ballet.*

Buckle, Richard. THE ADVENTURES OF A BALLET CRITIC. London, Cresset Press, 1953. viii, 296p. illus. *The astonishingly candid memoirs of the English ballet critic, furnishing glimpses of the great personalities of the dance world, and of his own.*

Celli, Vincenzo. "ENRICO CECCHETTI," Dance Index (July, 1946). pp. 160-178. illus. *A brief biography is followed by a discussion of the "Cecchetti method" by one of his students. Very technical and very illuminating.* *(Over)*

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Chauviré, Yvette. JE SUIS BALLERINE. Paris, Editions du conquistator. 1960. *A charming autobiography by France's leading ballerina. Seriously, intelligently the author discusses her development as an artist and her approaches to famous roles in her repertoire.*

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Twysden, Aileen Elizabeth. ALEXANDRA DANILOVA. London, Beaumont, 1945. 175p. illus. *A full-length study of the great ballerina, noted for her charm and wit as well as for her technical accomplishments. The author does not succeed in capturing her subject's essential qualities, and she glosses over the facts, but she does provide a picture of a brilliant dancer and a delightful woman.*

De Valois, Ninette. COME DANCE WITH ME; a memoir, 1898-1956. London, Hamilton, 1957. xvi, 234p. illus. *The precious, but far too short, reminiscences of this great architect of British ballet. With a sheaf of unfamiliar photographs. Indispensable.*

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Dolin, Anton. DIVERTISSEMENT. London, Sampson Low, Marston, 1931. 244p. illus. BALLET GO ROUND. London, Michael Joseph, 1938. 355p. illus. *Lively shop talk is threaded through these autobiographical volumes. Dolin, a key figure in the founding of contemporary English ballet, danced with the Diaghilev co. and in vaudeville. His activities are both significant and exciting. Self-centered, of course, but interesting.*

Espinosa, Edouard H. AND THEN HE DANCED. Presented by Rachel Ferguson. London, Sampson Low, Marston & Co., 1948. xxxi, 187p. illus. *Reminiscences of the well-known dancer and maitre de ballet. The author of many books on ballet technique, Mr. Espinosa has been one of the leaders in the effort to raise technical standards of dancing throughout England. Interesting for its revelation of a relatively unexplored area of the English theatre.* •

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Chappell, William. FONTEYN: impressions of a ballerina. London, Rockliff, 1951. vii, 136p. illus. *The author had the distinction of partnering Fonteyn in one of her earliest roles, the Creole Girl in Ashton's "Rio Grande" in 1934. He makes a valiant, if not wholly successful, effort to depict the exquisite artistry of Fonteyn in words. Decorations and drawings are by the author, and Cecil Beaton provides forty charming photographs.*

Monahan, James. FONTEYN: a study of the ballerina in her setting. London, Black, 1957. ix, 115p. illus. *A fine analysis of the art of the great ballerina — her physical attributes and the qualities of mind and spirit that have made her such a consummate artist. Includes a careful study of her roles, and a chronology of the chief events of her career.*

Guest, Ivor. ADELINE GENEE; a lifetime of ballet under six reigns. London, Black, 1958. xv, 207p. illus. *A sparkling biography of the charming Danish dancer who reigned supreme in British ballet for many years. Both as a ballerina and as first president of what is today known as the Royal Academy of Dancing, Dame Adeline has done much to foster the art of ballet in her adopted country.*

Crowle, Pigeon, BERYL GREY; the progress of a ballerina. London, Faber, 1952. 79p. illus. (1 color). *A pleasant, slightly saccharine study of the English dancer, directed toward the teenage audience.*

Grey, Beryl. RED CURTAIN UP. London, Secker & Warburg, 1958. xi, 83p. illus. *A most interesting account by the eminent English ballerina of her trip to the Soviet Union, where she had the distinction of being the first Western dancer to perform at the Bolshoi. Miss Grey describes the Russian methods of training and the differences in approach between English and Russian styles.*

Brahms, Caryl. ROBERT HELPMANN, CHOREOGRAPHER. Illustrated by Tunbridge-Sedgwick (photographs by Russell Sedgwick). London, Batsford, 1943. 42p., 70 plates. *A study of Helpmann the dancer precedes an analysis of 3 Helpmann ballets: "Comus," "Hamlet," and "The Birds." Interesting, unhackneyed photographs.*

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America is, perhaps, his role in popularizing the dance in all its many forms. These are chatty, anecdotal volumes. Since Mr. Hurok has met almost all of the great personalities of the dance world from Pavlova to Fonteyn, these memoirs should prove of interest and enjoyment to lovers of the ballet.

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Karsavina, Tamara. THEATRE STREET. New York, Dutton, 1931. 341p. illus. *Lively intelligence, human sympathy, and the humility of a true artist shine in the pages of this now-classic autobiography. The evolution of the industrious but mischievous pupil at the Imperial Russian Ballet School into the brilliant, gracious prima ballerina of the Diaghilev era is told with a simplicity and warmth that cannot fail to touch the heart and enrich the understanding.*

Mikes, George, LEAP THROUGH THE CURTAIN. New York, Dutton, 1956. 223p. illus. *The amazing story of the 2 young Hungarian ballet stars, Nora Kovach and Istvan Rabovsky, who escaped to the West in 1953, told in an informal and entertaining manner.*

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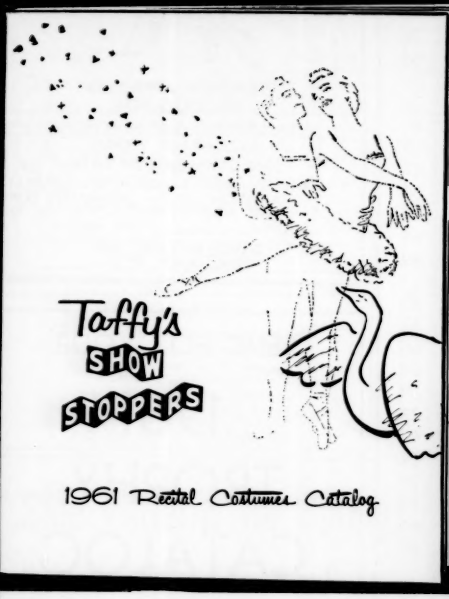

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Reiss, Françoise. NIJINSKY: a biography. Translated by Helen and Stephen Haskell. New York, Pitman, 1960. 208p. illus. *This long-awaited comprehensive study contains some interesting reports on interviews with persons who knew Nijinsky. Unfortunately, however, the author relies primarily on information from standard sources, which she collects and accepts without question.*

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Algeranoff, Harcourt. MY YEARS WITH PAVLOVA. London, Heineman, 1957. 220p. illus. *The saga of a young English dancer who rose to the rank of soloist with the Pavlova company. An affectionate tribute to the great ballerina.*

Dandré, Victor. ANNA PAVLOVA. London, Cassell, 1932. 409p. illus. *The life of the great ballerina, told by her husband. A loving portrait of hard work and devotion that also reveals a warm, human individual. Beautiful, beautiful photographs.*

(Cont'd next month)

(Cont'd from Page 6)

small-scale piece and is a pleasant exposition of lyric dance. **Meredith Baylis** and **James Capp** were excellent as leads.

The presence of patrician **Igor Youskevitch** added a great deal to the proceedings. He danced "Swan Lake," "Beau Danube" and "Ballet Imperial." His dancing if not at his greatest, was still beautiful. The new ballerinas, **Helene Trailine** and **Tania Chevchenko,** were not impressive. Miss Chevchenko made a better impression when she was here as **Tania Karina** with **Kovach & Rabovsky. Eugene Collins** and **Paula Tennyson** have a number of leads and are talented people. Coaching of soloists is one dept. in which Ballet Russe is weak. **Nini Novak** has done fine work with the corps and it showed particularly in "Swan Lake". She has introduced a new variation for the leading swans, danced beautifully by **Andrea Vodenahl** and **Marina Chapman.** A new male dancer, **Yelle Bettencourt,** astounded with perfect entrechats huits but his general technique is quite sloppy. **George Zoritch** looked marvellous when on stage, especially in "Gaite Parisienne." What a great dancer he could be under great direction. ANN BARZEL

SOUTHERN CALIFORNIA NOTES

Jose Limon's 1st LA perf. since 1954 a sellout at Royce Hall. Superb lighting by Tom Skelton added much to its beauty. **Ruth Currier's** "Toccanta" moves well throughout and is memorable for the diagonal in which — supported by **Chester Wolenski & Harlan McCallum** — she "walks" in the air. "Traitor," the all male closer, is rousing theatre dance, with Limon and **Lucas Hoving** fine foils as Judas & Christ symbols. It is a privilege to see a fully professional company working in a movement style they dance to perfection. Dean of dance educators **Margaret H'Doubler** was in the audience.

Jean Erdman's one-woman show at Long Beach State was another vindication of modern dance. Occurring the week before the Limon perf., it was the 1st exciting modern program here since **John Butler's** "Turning Point." There is more variety in Miss Erdman's program than can be expected of one artist. Equally a credit are the little extras: unexpected head, arm and torso inflections which illuminate both Miss Erdman's movement, style, and choreography.

Charles Weidman was the 3rd of the moderns in Feb. His extended series of master classes and demonstrations created the usual enthusiasm in the high schools, but one wishes he might bring some new themes to his pantomimes and choreography.

Ballet was finely represented by **Ruth Page's Chicago Opera Ballet.** No co. visiting here repeatedly the past 5 yrs., has proved more dependable. Guest **Melissa Hayden** brought her combination of strength and finesse to the role of Camille, with strong support by **Kenneth Johnson** as Armand. **Sonia Arova** and **Milorad Miskovitch** were well matched in "Fledermaus." Miss Page's "Concertino pour Trois" featuring **Patricia Klekovic,** Kenneth Johnson & **Orrin Kayan,** was the evening's highlight. Of interest to Angelenos was the perf. of the Circus Horse in **George Skibine's** "Idylle" by **Larry Long. Baldina-Gollner-Petroff** trained, Mr. Long has established himself firmly in the Chicago co. and is continuing to grow as an artist.

A premier, "Street Light," was the opener and best work on the **Joseph Rickard Ballet** program in their 1st appearance in 2 seasons. It is based on Wilde's "Harlot's House." As the girl attracted by the music and bright lights, **Nancy Robinson** was first rate. **Leon Embry** supported her admirably. **Bernardo Huicochea** gave a wonderfully believable performance of a Blind Man in a single slow crossing of the stage. In "Cinderella," distinction was added by **Keith Nelson's** interpretation of one of the Wicked Sisters. **Maidie DuFresne** left her Bakersfield school to see ex-pupils **Peggy Rutherford, Janice Banducci** & Mr. Embry.

Joseph Rickard taught a class for **San Francisco Ballet** during their SF Opera season visit. He reports that **Bernice Harrison,** star of his 1st Negro Classic Ballet, died in December . . . **Los Angeles Junior Ballet Co., Irina Kozmovska,** artistic dir., made its debut in 2 perfs. at Barnum Hall, Santa Monica. **Karel Shimoff** gave a fine account of herself as Swan Queen and showed decided ability for character work as a clown in "Nutcracker." **Hal de Becker,** guest artist, did his best work as the Prince . . . **Henry Kersh,** out of dance 6 mos. from knee injuries, danced "The Sacraments" by J. Oxenham, accompanied by a speaking choir, at Wilshire Methodist Church.

Jon Angelo has added dances for Shakespeare's "Measure for Measure" to his choreography credit list . . . **Anna Lanchova** back from Ft. Worth to Hermosa Beach with husband Lionel McKinley to await the birth of their child . . . **Stella Nakadate's** 1st child, son Bradley Matsudo, was born Jan. 11 . . . **Madeline Barker,** between dance appearances, is working on San Diego's 1st Talent Directory, to be distributed this spring . . . "Music for the Modern Dance," just published, has met with a warm reception. It is co-authored by **Pia Gilbert** of UCLA and **Aileene Lockhart** of USC.

JOHN DOUGHERTY

HOLLYWOOD AND LAS VEGAS

Choreographer **Onna White** in full rehearsal of "The Music Man" at Warner Bros. with a big dance cast: **Sally Lee, Michelle Barton, Kitty Malone, Pat Ellis, Larri Thomas, Paula Martin, Kathy Gale, Michelle Abele, Lysa Baugher, Elaine Joyce, Teri Robinson, Glenda Guilfoyle, Sandi Bonner, Deon Robb, Marilyn Morris, Judy Miklos, Valentina Oumansky, Bonnie Evans, Jeannine Fetteroff, Patty Lee Hikla, Gary Menteer, Jimmy White, Dick Monahan, John Moore, Bruce Stowell, Owen Brannen, Alex Goudovitch, Jack Leigh, Ralph Phraner, Currie Pederson, Bob Karl, Noel Parenti, David Sutherland, Bruce Hoy, Fred Curt, Meurisse Du Ree, Bert May, George Bornyek, Bradford Craig & Buddy Bryan.**

Roland Dupree, assisted by **Jolene Lontere,** staged **Juliet Prowse's** dance no. on recent Bob Hope TV show. **Howard Parker, Nick Covacovitch, Carl Coppack, & Phil Laughlin** supported Miss Prowse . . . Elvis Presley film, "Blue Hawaii," will be choreographed by **Charles O'Curran** . . . Dupree also staged the new musical revue, "Max," at the Cornet Theatre, **Garrett Lewis, Eddie Carroll, Phil Laughlin, Jack Parker, Judy Graham, Beverly**

(Cont'd on Page 73)

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(Cont'd from page 71)

Gregg, Gene Columbus, Nancy Martin, Becky Slayton, Petrie Mason & Cloin Watts highlight the show.

Frank Bellini, Leona Irwin, Rita DaMico, & Joan Kelly dance with **Bobby Van** in NBC-TV's "Portofino" pilot . . . **Steve Papich**, who has been staging shows for **Josephine Baker** in Europe, is in Hollywood preparing a series of shows for Midwest State Fairs . . . Le Crazy Horse Night Club (formerly Ciro's) features a revue from France choreographed by **Gene Reed**, also featured in the show with **John Scharpar** . . . **Alex Plasschaert, Maurice Kelly, Gerry Glenn, Sally Wilde, Johnny Perri** have started rehearsals on Disney's "Babes In Toyland" with choreography by **Tommy Mahoney** and direction by **Jack Donohue** . . . **Alex Romero**, assisted by **Alex Ruiz, staged** "The Malombo" for Lee J. Cobb and Glenn Ford in MGM's "The Four Horsemen." Also "Malombo-ing" were **Angelina Bauer, Elena Beattie, Gail Davies, Gabriel Del Valle, Fred Hansen, Italia De Nubila, Dolores Ellsworth, Alberto Felciano, Harvey Karels, Emily La Rue, Charles Lunard, Frank Magrin, Marna Miller, Zelinda Mora, Teodoro Morca, & Tony Roase.**

Aaron Girard's TV "Polka Parade" is in its 5th year & featuring **Lizanne Truex, Bob Banas, Jack Claus, & Patti Treble** . . . **Miriam Nelson** has staged the Jack Jones NBC-TV pilot with dancers **Roy Fitzell, Jerry Antes, Rob Barron, Marlene Tepel, Bernardine Kent, & Bea Busch** . . . **Don Weismuller** has staged "The Boy Friend" for the Palm Springs Little Theatre with **Paul Jayson** in the title role . . . **Fred Hansen** is organizing a casting service for Hollywood dancers. Write him at 1337 No. Mansfield, H'wood . . . **Tony Charmoli** will choreograph the Jane Powell NBC-TV Spec. in April.

LAS VEGAS

Tom Hansen has set the new Flamingo show which includes Steve Allen's act and all-new prod. no's. **Lee Irwin** assisted . . . **Nick Castle** replaced **Donn Arden** in staging **Eleanor Powell's** act at The Sahara. **Gordon Cornish, Jim Harris, & Jerry Madison** sing & dance with Miss Powell. Prod. no's by **Moro-Landis** frame the show . . . **Dick Humphreys** choreographed and danced in the **Betty Grable** show at the Desert Inn . . . **Ron Lewis** has taken over as choreographer at The Dunes . . . **Miriam Nelson** is setting a new act for Gordon and Sheila MacRae while they are appearing at The Sands. **Garr Nelson** is featured in **Renne Stuart's** prod no's . . . **Teodoro & Maria Morca** featured in the new Sands show . . . **Jeffrey Gyle** choreographed the musical revue at The New Frontier.

ROY CLARK

SAN FRANCISCO BAY AREA NEWS

SF Ballet, now in midst of spring season, performed also at "Home and Hi-Fi" Show in SF Cow Palace . . . **Tillie Abbe**, formerly of SF Ballet, and husband **Ralph Wilson**, parents of **Jennifer Abbe Wilson**; baby already registered for SF Ballet's "Nutcracker" . . . **Contemporary Dancers** premiered "Hallelujah," described as ritual on evangelist themes, in late March, with hour-long "Hedda Gabler". New number is 1st section of **J. Mark's** experimental "Opus Jazz" . . . Contemporary Dancers Foundation announced monthly magazine of the arts, titled "Contemporary." Jazz issue in January; Turn of Century in February; Japan in April. Contributors announced include dancer **Erick Hawkins**, dance critics **John Martin & Walter Terry.**

Mrs. Francisco Reyes Aquino, of Manila, led workshops in Philippine dance at Stanford, U. of Calif., Oakland public schools & Mills College in Mar., while here on int'l exchange program of Asia Foundation. Will attend Int'l Congress of Physical Education in Wash., D.C. August 6-12 . . . **La Mariquita** appeared Feb. 23 with "Flamenco Story" on KQED-TV and Mar. 27 on demonstration program at California Dance Education Conference in Berkeley . . . **Welland Lathrop Co.** opened series of 3 Sun. aft. programs at California Palace of the Legion of Honor Mar. 5, premiering "Winter Song for Spring," a lyric dance & "Before Buddha," a comedy. Appearing with Lathrop were **Diane Robertson, Cliff Kentner, Joan Wolf, Tak Yamamoto, John Leighs, Gale Crisman, Jenny Hunter.**

Junior and senior high school dance workshops of the Oakland Recreation Dept., each of about 50 members, will each give program in May, originated by members. **Louise Jorgensen**, director of dramatic dance, said each year 3 to 5 girls from each senior and junior high school are invited to join workshops as result of participation in annual Christmas pageant. Recreation Dept.'s dance drama for children, "Dilly & the Magic Winds," choreographed by **Mary Joyce**, supervising dance specialist, was performed 7 times since Nov. at schools & recreation centers . . . **Neal Kayan** slipped a disc while conducting **Chicago Opera Ballet** in Oakland Aud. Feb. 22; was helped to pit after intermission but conducted "Fledermaus" valiantly thereafter. Co. played to capacity "organized" audiences twice in Berkely, once in Oakland, drew poorly in SF. SF critical reaction mixed, Oakland mainly favorable . . . **Alan Howard** will choreograph "Prince Igor," to be performed by a Russian group in SF this spring.

CLIFFORD GESSLER

DALLAS NEWS

American Ballet Theatre's 2 performances here drew approximately 5,000 people . . . **Jan Kessler**, the Swiss mimist who has been teaching pantomime at the Dallas Theater Center presented his program "Jan's Pantomime," on 2 successive weekends in Feb. & Mar. at Highalnd Park Town Hall . . . **Texas Woman's U. Modern Dance Group** performed in Milhaud's "Salade," Mar. 2 at the Main Auditorium, Denton . . . The **Amarillo Civic Ballet Co.** presented an evening of ballet at the Amarillo Municipal Aud. Mar. 4 & 5. Guest stars were **Yvonne Chouteau** and **Miguel Terekhov**, with choreography by **Gene Gallo & Bill Leighton** . . . **Texas Committee of Cecchetti Council of America** held their refresher course in Dallas on Mar. 4 & 5 with **Gertrude Edwards Jory** of Detroit as guest teacher.

TONI BECK

NEWS FROM WASHINGTON, D.C.

The Broadway bound "Carnival" dir. & choreographed by **Gower Champion**, opened to raves March 9 . . . **Hedi Pope's Dance Players** appear for the Cancer Soc. in Alexandria April 22. Choreography is by Mrs. Pope & **Virginia Freeman** . . . **Adventure Theater** presented "Pinocchio" in words & dance Mar. 12 & 19 . . . Two master classes in modern jazz were taught by **Daniel Nagrin** Mar. 26 at the **Evelyn Davis Dance Playhouse** . . . The **Modern**

Dance Council sponsors another class Apr. 9 with **Diane Gaumer** lecturing on the **Laban** approach.

"An Evening of Dance & Drama" presented by the **George Washington U. Dance Prod. Groups** Mar. 17 & 18, directed by **Elizabeth Burtner**, included "Digressions in Jazz", "Ziccary Zeven", & "The Wife of Usher's Well" . . . **Ethel Butler & Co.** will be the 1st dance event in the new **Howard U.** Aldrige Theatre, March 24 & 25, sponsor is Dept. of P.E. for Women. Appearing with Miss Butler: **Meriam Rosen, Virginia Freeman, Barbara Ensley, Phyllis Legters, Ginia Rogge, & Carolyn Tate** . . . **Mary Craighill & Co.**, sponsored by St. John's Church of McLean Va., have been presenting dance perfs. in 6 area churches during Lent. Program includes "Three Carols", "Three Spirituals", "The Proselyte", "Et Exultavit", & "Parable of the Possessed." Performing with choreographers, Mary Craighill, **Kathleen Stunkel**, are **Bowdoin Craighill, Shia Green, Judy Loy & Eva Stunkel.**

VIRGINIA FREEMAN WEIL

LONDON DATELINES

Top event of the month was the **Royal Ballet's** 1st perf. Feb. 14 of **Frederick Ashton's** new 2-act ballet "Les Deux Pigeons". Premiere took place at the **RB School's** Annual Covent Garden Gala, with the audience including the Queen Mother & Princess Margaret. The ballet took 14 curtain calls, and later perfs. soon established it as a popular favorite. Press reaction, however, was not as favorable. Most critics praised it with faint damns, but a few gave it downright pans, and an even smaller group acclaimed it as a major work.

Ashton was prompted to stage this new version of "Les Deux Pigeons" by the discovery of Messager's score in the Covent Garden archives. However while he has used the music he has discarded the scenario used by Louis Merante for the 1st version produced in Paris in 1886. He has substituted a simple allegory, which, while retaining the general outline of the original, does away with all the circumstantial detail and emerges as non-realistically poetic. A Young Man and Young Girl are in love amid the rooftops of Paris. The Man is lured to a Gypsy camp by his infatuation for a glamorous Gypsy girl. Rejected by the Gypsies, he returns to his first love in the attic studio, and the two lovers (those two mysterious "pigeons" of the title) find fresh happiness and contentment. This mild dramatization of the La Fontaine fable cannot be regarded as a dance-drama, although many of its harshest opponents have criticized it as if this is what it were. The three main characters have been carefully characterized by the choreography, but they have been kept as allegorical figures set against a background of almost pure dancing, the dramatic logic of which is not intended to bear close scrutiny.

Strength of the new ballet which I rank with "Ondine" and "La Fille Mal Gardee," is in Ashton's unending dance invention and flowing dance images. His scenes for the lovers are good and true, having a timeless quality that over-rides the sentimentality of the basic theme. The pseudo-national dances he has devised for the Gypsies have the spirited vigor that Ashton, inspired by the younger generation of Royal Ballet dancers, is making ever-increasing use of in his recent work. "Les Deux Pigeons" is a work of infinite variety, and Ashton cleverly blends his strains of humor, tenderness, compassion and sheer bravura.

Scenery and costumes by Jacques Dupont rank among the most distinguished designs produced for the RB. Far less satisfactory — and indeed the work's only weak link — is the milksop charm of Messager's danceable but undistinguished music. The ballet done by Covent Garden's "2nd Co.," is given a superb perf. The Young Man should have been created by **Donald Britton**, but illness caused the last-minute substitution of 20-year-old **Christopher Gable**, whose brilliant dancing and acting made him a 1st night sensation. Canadian **Lynn Seymour** was almost equally successful as the Young Girl, and **Elizabeth Anderton** proved striking as the Gypsy. But the whole co., including **Robert Mead** and **Johaar Mosaval** in smaller featured roles, had a whole-hearted success. Anyone now calling this the "junior Co." will do so at his own peril!

The "other" Royal Ballet, back from America, made its debut at Covent Garden March 2 in "Ondine," with **Fonteyn, Somes, Grant & Farron**, but did not find its best form until Mar. 6 when **Svetlana Beriosova & Donald MacLeary** led a spirited "Swan Lake." On Mar. 8 "La Fille Mal Gardee" was reintroduced into the repertory, having its biggest reception yet. On April 10 the smaller co. flies to Japan to appear at the Tokyo Festival which opens on April 17, and later they will be seen at the Osaka Festival. The co. is led by **Margot Fonteyn, Beryl Grey, Michael Somes, Anya Linden, Brian Shaw, Bryan Ashbridge, Donald Britton & Lynn Seymour.** The other co. leaves for Leningrad to open at the Kirov Theatre on June 15. After 10 days in Leningrad it continues on to the Bolshoi Theatre in Moscow. The repertory includes "Giselle," "Ondine," "La Fille Mal Gardee," "Symphonic Variations," "Les Patineurs," "La Peri," "The Firebird," "The Rake's Progress," and "The Lady and the Fool." It is not known yet whether **John Gilpin** will be with the co. for its Russian trip, but he is definitely giving guest appearances immediately before, starting on Apr. 19.

The Mexican dancer **Luisillo** opened a hastily arranged season in London on Mar. 6. Always one of Britain's most popular visitors, Luisillo and his co. received a warm welcome. Most interesting of his novelties is a dance-drama about a condemned man awaiting execution, called "La Espera." The whole show was well produced and excellently varied, and Luisillo, while himself dancing as strongly as ever, is to be congratulated for his attempt to extend the range and subject matter of the Spanish dance.

Ballet Rambert tours Italy during May. Its annual London season opens July 17 (when it is hoped to produce **Balanchine's** "Night Shadow"). On the same night **Festival Ballet** open their London season, which runs thru to Sept. 16. Forthcoming dance attractions outside the field of ballet, include a month's season by the **Polish State Song & Dance Co.** opening on Mar. 27, and a 3-month provincial tour to be given by an African dance co. from Senegal. The **Ukrainian State Cossack Co.** open a month's season at the Albert Hall on Sept. 19.

However, dominating all news of future attractions, is the repertory announced for the **Leningrad Kirov Ballet** at Covent Garden June 19 - July 15: "The Sleeping Beauty," "Swan Lake," "Giselle," "Les Sylphides," "The Stone Flower" and a program of divertissements. The co. is to be billed in London as the "Maryinsky Ballet," which has caused one British dance paper to inquire irreverently whether the Royal Ballet is to go to Russia under the name of the "Vic-Wells"!

CLIVE BARNES

NEWS FROM FRANCE

Horacio Guerrico, dir. of the **de Cuevas Co.**, announced the possibility of the co's dissolution after its current commitments, covering next 6 mos. The death of the Marquis in Cannes (see p. 6, Mar. issue) delayed the co's opening at the Casino from Feb. 23 to Feb. 25.

Continued strike of the Paris Opera chorus caused extension of a schedule of concerts alternating with ballet eves . . . Feb. 9 opening of "La Belle de Paris" was tepidly received . . . **Lycette Darsonval** and her school of dance scheduled a Mar. 6 perf. in Paris.

Serge Lifar plans to stage "Les Mirages" for the Amsterdam Ballet. The Dutch co. will, in turn, appear at the Bordeaux Festival in May . . . Also in May, **Maurice Béjart** brings the ballet of the Théâtre Royal de la Monnaie to Paris in his productions of "The Seven Deadly Sins" and Stravinsky's "Card Game" . . . **Janine Charrat** will stage dances for Monteverdi's "Incoronazione di Poppea" and "Il Combattimento di Tancredi," as well as Purcell's "Dido and Aeneas," for the Aix-en-Provence July Festival.

Les Ballets Modernes de Paris, directed by **Françoise, Dominique,** and **Deryk Mendel**, left Paris Mar. 1 for a 4-week tour of Germany and Austria. Among the co's choreographers are Chicago-trained **Jerome Andrews**, and **Lenwood Morriss**, formerly of the Katherine Dunham Co.

MARIE-FRANÇOISE CHRISTOUT

NEWS FROM LATIN AMERICA

ARGENTINA: **Tamara Grigorieva** directs the **Colon Theatre Ballet** this season. She will stage "Choreartium", "Symphonie Fantastique", "Prodigal Son", "Massacre of the Amazons", "Rouge et Noir". **Norma Fontenla & Rodolfo Fontan** were named premiers danseurs . . . The Co. at La Plata's Teatro Argentino, directed by **Michael Borovsky** during the summer, gave a series of so-so performances. **Gioconda Filipini** has been reengaged as choreographer and premiere danseuse.

FERNANDO EMERY

CHILE: **Ballet de Arte Moderno**, with the cooperation of the British Council, is bringing **Margaret Dale** from England to stage **Ashton's** "Les Rendezvous" & "Les Patineurs."

HANS EHRMANN-EWART

CUBA: The **Teatro Nacional's** modern dance group, directed by **Ramiro Guerra**, will represent Cuba at Paris' Theatre des Nations . . . **Ballet de Camara** has been on TV . . . 2 Spanish co.'s (**Carmen Amaya & Ana Mercedes**), **Ballet de Mexico, Moiseyev** & 2 Soviet classical groups are expected in Havana soon.

HERMANN WILHELM

PERU: Barring last minute difficulties, **Kaye Mackinnon's Ballet Peruano** will perform in Paris at the Theatre des Nations. **Roger Fenonjois'** co., reorganized as a chamber ballet group, plans to tour provinces.

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